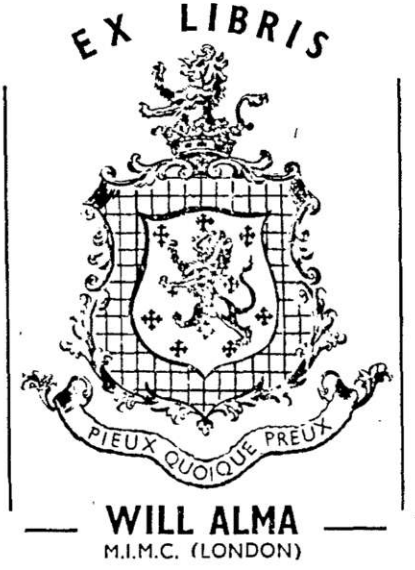
COINMAGIC

SID LORRAINE

A complete manual of coin conjuring..

BY JEAN HUGARD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COIN MAGIC

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CHAPTER I.

BASIC SLEIGHTS AND CHANGES

The fundamental basis of magic with coins is the art of palming, that is, of holding and concealing a coin or several coins, in the palm of one hand, while pretending to place them in the other. The first and most useful method by which this result is obtained is called

THE PALM PROPER

The best coin to use in practice at first is the thin palming coin which can be obtained from any dealer in magical supplies. This coin is of half-dollar size, is very light and has a milled edge which helps greatly in getting a firm grip on the coin. As facility in the sleight is acquired a real half-dollar should be used in practice.

To execute the Palm Proper take a coin between the thumb and the tips of the second and third fingers of the right hand and show it to the spectators as in Fig. 1.

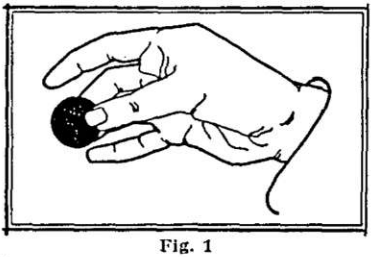

Fig. 1

Move the right hand towards the left, and, to give time to execute the following movement, raise the right hand about six inches, so that in moving towards the left it describes an arc, and is turned over, the coin being thus hidden by the back of the hand. Move the thumb from the coin and place its tip against the tip of the forefinger and hold it there, at the same moment bend the second and third fingers inward, carrying the coin upward and pressing it firmly into the palm of the hand, Fig. 2, where it is held by pressure on its sides by the base of the thumb and the side of the hand. Fig. 3.

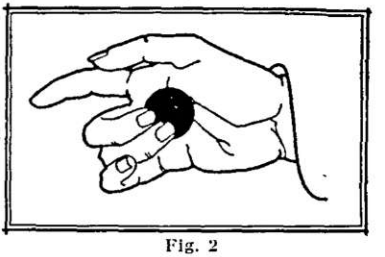

Fig. 2

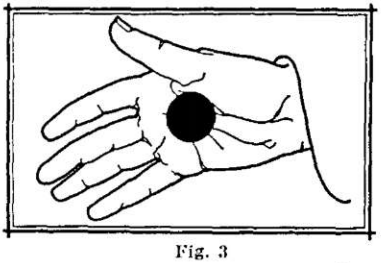

Fig. 3

As soon as the coin has been gripped in the palm, extend the two fingers and again rest the thumb tip against them in the same position as when the coin was really held there. Hold your left palm upwards, fingers half closed, and rest the tips of your right fingers on it for a

moment, then close the left hand as if the coin had really been placed in it. Remove the right hand, with the fingers slightly bent in a natural position. Do not try to hold the hand flat with the fingers spread wide apart. The natural position assumed by an empty hand is always one slightly curved.

In practice first really place the coin in the left hand, raising the right hand in an arc as described, then practice the palming movement until the actions of really placing the coin in the left hand, and only pretending to do so, are precisely similar. Studying the moves before a mirror will help you to perfect yourself in this important sleight. The student must set himself the task of mastering the palm proper since by its use all kinds of small articles can be vanished. Indeed it has been well said by a great authority that palming is the keystone of magic.

THE FRENCH DROP

This is an easier sleight which, properly done, creates a perfect illusion. The palm proper is difficult to do with more than one coin but the French Drop is even more illusive when executed with several coins at the same time.

Hold the coin horizontally between the left thumb and first and second fingers, the hand being held palm upwards. Fig. 4. Then pass the right thumb forward between the thumb and fingers of the left hand under the coin, and, in the action of apparently siezing the coin, pass the right fingers outside those of the left, at the same time making a half turn of the right hand downwards. Let the coin fall into the left hand, the right thumb causing it to make a half turn, so that it drops edgewise to the roots of the second and third fingers which hold it securely by a slight contraction. Fig. 5.

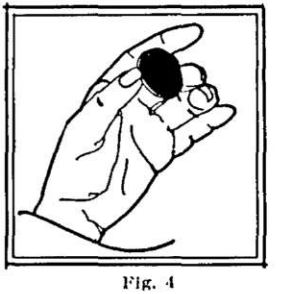

Fig. 4

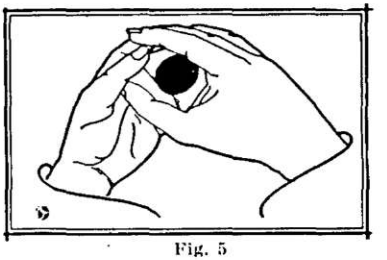

Fig. 5

Separate the hands, raising the right as if it held the coin, follow it steadily with your eyes, and let the left hand fall slowly to your side, the back of the hand to the front. Here again you should first really grasp the coin and carry it away, then under some plausible excuse, such as taking another look at the mark on it, again place it in the left. Then execute the pass, imitating exactly the motions made when really taking the coin.

The sleight becomes even more illusive when done with several coins. Hold them, piled one on the other, in the same way as for one coin and seize them in like manner, and, as the right hand turns over, let them drop into that hand with an audible "chink". Show the

coins and again put them in position in your left hand. Apparently take them as before but really let them drop in a sloping position against the lower joints of the second and third fingers, their lower edges resting on the roots of the fingers. The "chink" made by the falling coins should exactly simulate the sound made when they were really taken in the right hand.

This sleight is very useful for vanishing any small objects such as small balls, eggs, walnuts, corks, etc. The action is precisely the same as for coins.

THE FRENCH DROP

Variation

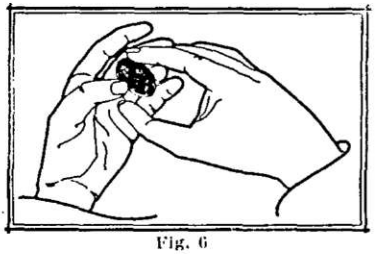

Fig. 6

Grip the coin between the thumb and third fingers of the left hand as in Fig. 6.

Pass the right thumb under the coin as usual, but, as soon as the coin is hidden by the right hand, bring the left second finger under the coin and the first finger on top. With these two fingers grip it by its extreme edge next the ball of the thumb, at the same moment release the hold of the thumb and third finger and straighten out the hand, Fig. 7.

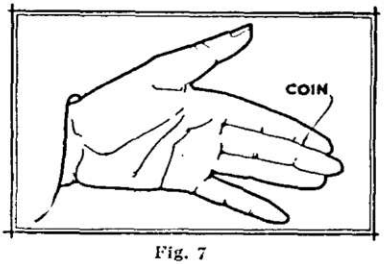

Fig. 7

Meantime with your right hand you have gone through the motion of taking the coin and this you seem to have actually done, since the left hand is seen to be empty. You should have your right side to the front in making this pass.

THE PINCH

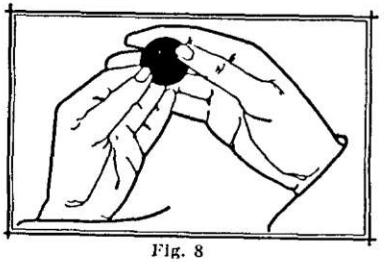

Fig. 8

This is an easy and useful sleight for vanishing a small coin. Hold it edgewise between the tips of the left forefinger and thumb. Bring the right hand over as if to take the coin with the thumb and fingers, Fig. 8, but at the moment that it is hidden by the right fingers, let it drop to the roots of the left second and third fingers, which mask the fall of the coin and then hold it securely by being bent slightly inwards. Move the right hand away, following it with your gaze, and closing the fingers as if holding the coin.

It will be noted that with the coin or coins held at the roots of the second and third fingers, the palm of the hand may be freely shown empty. If a little care is taken as to the angle at which the hand is allowed to be seen, the audience will be convinced that the coin has really been taken in the other hand.

THE THUMB PALM

This is a quick and easy method of concealing a coin and is preferred by many performers to all others, particularly in such tricks as the Miser's Dream, to be described later.

You take the coin between the thumb and fingers of the right hand. Slide the coin down the side of the thumb until it reaches the fork and hold it there by pressing the thumb against the side of the

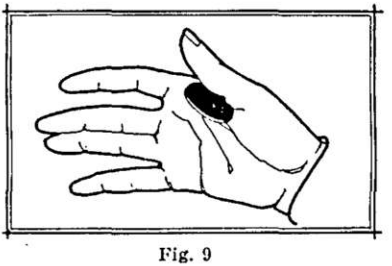

Fig. 9

hand, Fig. 9. You must not allow any part of the coin to project at the back of the hand. The movement, which can be done very rapidly, takes place as the right hand moves towards the left, and a pretence of putting the coin in the left hand is made as usual.

THE PICK UP

Show a coin lying on the palm of your left hand. Raise the hand about breast high and bend the fingers a little inwards. With the tips of the right thumb and fingers apparently pick up the coin, really merely touch it, then move the right hand away, closing the fingers on the palm as if the coin were really taken. Turn the left hand palm inwards, retaining the coin by the Palm Proper, and let it drop quietly to the side. As before you should really pick up the coin and then imitate the movements precisely when pretending to take it.

These five sleights may be regarded as the basis of coin magic and should be thoroughly understood and mastered before attempting any actual tricks with coins. There are other moves which are necessary for an exhibition of up-to-date coin manipulation and a special chapter will be devoted to them later.

CHANGES

For many of the best tricks with coins it is necessary to substitute a coin of your own for one marked by the audience, so that it may remain in full view while you dispose of the marked coin as may be necessary for the trick.

1. By Means of the Palm Proper

Palm in your left hand, a coin which you desire to substitute secretly for a marked coin.

Take the marked coin in your right hand, and, in apparently putting it in your left hand, execute the Palm Proper. In the action bring the left hand up to meet the right, with its back to the front, turning it palm upwards at the moment the hands come together. Rest the tips of the right fingers on the coin in the left hand for a moment, then turn the left hand palm to the front showing the substitute coin lying on it. When properly timed the sleight is perfectly illusive.

2. With One Hand

Hold the coin to be substituted against the lowest joints of the right second and third fingers, its lower edge resting at the roots of the fingers and the upper edge clipped against the second joints by bending the fingers slightly inwards.

Take the marked coin between the tips of the thumb and first and second fingers of the same hand and show it to the spectators allowing them to see that the palm of the hand is empty, Fig. 10.

Raise your right hand as if to make a closer inspection of the mark, and, as you do so, slide the marked coin down the side of your thumb by pressing on its outside edge with the forefinger as in the thumb palm, until the tip of the thumb rests on the concealed coin. Figs. 11, 12 and 13. With the thumb push this coin upwards to the finger tips, and in so doing you will find that the marked coin will be turned upwards and land in exactly the same position at the roots of the second and third fingers as the other coin originally held, Fig. 14. The change can be done so rapidly that it is entirely covered in the action of raising the hand. Deftly done the effect to the audience is that you have merely held the coin a little closer to your eyes to scrutinize the mark and then laid it down again.

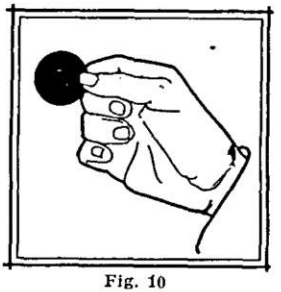

Fig. 10

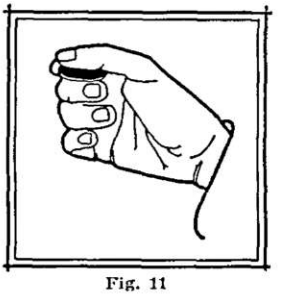

Fig. 11

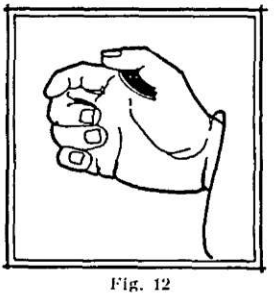

Fig. 12

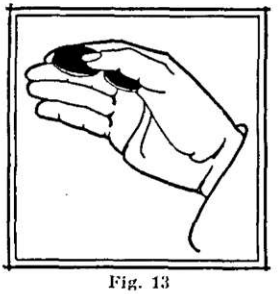

Fig. 13

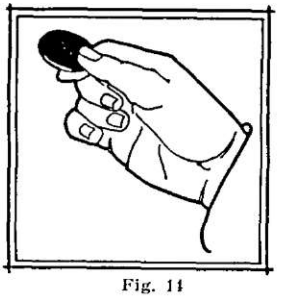

Fig. 14

This change is indubitably the most perfect yet devised and it should be practiced until it can be done with equal facility with either hand.

3. By Means of The Thumb Palm

For this change you have the coin to be substituted in your right palm. Take up the marked coin and, in apparently transferring it to your left hand, thumb palm it and at the same moment let the coin drop from the right palm into the left hand. The same change can be done by using the Palm Proper, instead of the Thumb Palm, but the execution is much more difficult.

4. By Means of a Small Tray

You have a small tray, a salver, or an ash tray, and under it you hold with your right fingers the coin to be substituted. Receive the marked coin on the tray and go through the motions of pouring it off the tray into the left hand. In reality hold it back with the tip of the right thumb and let fall in its place, the coin held under the tray with the right fingers. The change is perfectly illusory and should be used on occasions as a means of changing one's methods.

CHAPTER II.

SLEIGHT OF HAND TRICKS

COIN AND CARD

EFFECT: Both hands having been shown empty, the magician shows all parts of an ordinary playing card and then pulls a coin from out of it.

The trick in itself is simple but presented with appropriate patter it is quite effective. Space will not allow for patter to be given for all the tricks which will be explained in these pages, but the following will serve as an illustration of how a plausible plot will elevate a simple trick almost to the height of an illusion.

The only preparation to be made is to see that you have a $5.00 gold piece in such a position that you can readily secure it secretly.

Address the auditors in some such manner as follows:

"You can imagine how awkward it would be to be asked to sit in at a poker game and then find you have left your pocketbook at home and haven't even chicken feed in your pockets. You don't like to admit your stupidity and yet you hate to refuse to play. What would you do in that case? But don't bother your heads to find a solution, I have the perfect one to relieve the situation."

"Here it is; under some pretext, any excuse will do, you take a pack of cards" (take up the deck in the left hand), "and running through it you find the Ace of Clubs and take it out." (Do this.) "Here it is. Perhaps you know that in cartomancy this card signifies money, but you have never realized that the money is actually in the material of the card." Holding the ace in the left hand flick its back and front with the fingers of the right hand, in which you have already palmed the $5 piece. Then raise the left hand, holding the card in full view and look steadily at it.

Drop your right hand and let the coin slide from the palm to the fingers, then lower the left and take the card in the right, so that it covers the coin.

"You see I have nothing in my left hand" (turn it round, showing front and back) "and nothing in my right hand", take the card again in the left hand, but this time carry away the coin behind it, holding it with the tip of the middle finger against the back of the card, thumb holding the card in front. Show all parts of your right hand.

Again take the card, and the coin at the back of it, with the right hand and allow the coin to slip down into the palm. Flick the card back and front with your right fingers again, then once more slide the coin from the palm to the fingers and get it behind the card which you finally take in your left hand, with its face to the audience, thumb in front and fingers behind, the coin being supported by the tip of the middle finger. Once more show the right hand empty, then with thumb in front and middle finger at the back you pull the coin up into view as in Fig. 15, as you do this you continue,—"Now if you simply press lightly in just the right way out will come the gold it contains—."

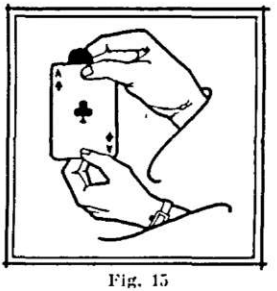

Fig. 15

The movements while requiring some space to describe, should follow one another smoothly and take up a few seconds only.

Let it be said here, once for all, that you should give some reason for the effect you show, plausible if possible, but anyway far removed from what is actually done, and cover every necessary sleight with a natural movement.

THE MELTING COIN

EFFECT: A coin is melted in the flame of a candle, taken out and restored to its original condition.

On a table you have a candle which you light. Borrow a half-dollar which has been marked; lay the coin down beside the candle and rub your hands briskly together in order, as you say, that the friction may develop electricity. Take the coin with the right hand and really place it in your left with the same action used in executing the Palm Proper. Hold the coin over the flame of the candle for a moment or two, and call attention then to the fact that it is becoming soft. Taking it in both hands, finger tips in front and thumbs

behind, pretend to bend it backwards and forwards by bringing the tips of the fingers together on the face of the coin and then drawing them back to the edge. With a fairly bright coin the effect is perfectly illusory.

Again take the coin in the right hand and apparently put it in the left, really palming it by the Palm Proper. Seize the candlestick with the right hand and hold the left hand, working the fingers about as though to squeeze the coin and force it out, just above the flame of the candle. After a moment or two open the hand and show the coin has gone, as you claim, in a melted condition, into the candle.

Fig. 16

To take it out you pinch the flame with the left fingers and thumb, pretending to take something from it. Hold the hand up as though it held a small lump of metal, looking closely at it yourself, the hand being palm upwards and about breast high. Put the candlestick down, bring your right hand over and, in pretending to take this molten lump, let the palmed coin fall from the right palm into the left hand, which you hold with the fingers a little bent and just high enough to keep the coin from view. Finally feign to place the lump into the left hand. Rub the coin with the tips of your right fingers and then show it restored.

THE FLYING COIN

EFFECT: To pass coins from hand to hand and then thru a table.

This little feat may be introduced as being an illustration of the saying that the hand is quicker than the eye. It depends entirely on deftness and if the spectators look for quick movements they will be the more easily deceived.

Borrow a half-dollar and while getting it palm one of your own in the right hand. Holding the borrowed coin at your left finger tips carelessly allow the audience to see that the hand is otherwise empty. Do not say anything about it, but make the fact so plain that it must be noted. Bring the right hand over the left and take away the visible coin, at the same moment dropping the palmed coin from the right hand into the left. Fig. 17.

Close your left hand and hold your left arm outstretched, back of the hand to the front. Show the coin in the right hand, then under cover of a throwing motion towards the left, palm it. Open the left

hand and show the coin has arrived. By having the borrowed coin marked and then changing it for your own coin by Change No. 2, the trick will be found to be quite startling.

Borrow a second coin and in obtaining it you take the opportunity to get rid of your own coin. Lay the two borrowed coins on the table. Take one in your right hand and pretend to place it in the left, really palming it. Clench the left fist and hold it well away. Take up the second coin with the right hand and as you make a throwing motion with your left hand towards the right, close the right hand quickly, making the two coins chink together. Show the left hand empty and drop the two coins from the right on the table.

Offer to repeat the trick. Really place the coins one in each hand and close your fists as though about to do the trick, but stop and put them down again. Pretend to have forgotten to pull back your sleeves. Once more take the coins placing them in the hands as you did at first but again really having one coin in each hand. Make a motion as if about to throw the coin across but again stop and replace the coins on the table. Say you will try the more difficult feat of passing a coin thru the table. Take a coin in each hand, and place the left hand under the table. Palm the right hand coin as you make a downward throwing movement over the table, and let a coin, which you had previously stuck under the table with a pellet of wax, chink against the coin in the left hand.

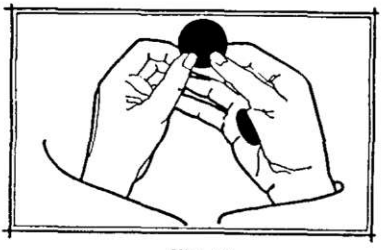

Fig. 17

Borrow two more half dollars, meantime getting rid of your extra coin. Apparently place two coins in the left hand, really by the Palm Proper retaining them in the right hand. Take up the other two in the same hand. Make a throwing motion with your left hand and at the same moment jerk your right hand upwards, so that the two palmed coins strike against the two in the fingers as they are closed on the palm.

Finish the routine by passing all four coins through the table. On it you have a glass. Take all four coins in the left hand in position for the French Drop. Really take them in the right hand letting them click as they fall into it. Lift up the glass with the left hand and make a motion of putting it under the table. But you stop and lay the coins down, then offer the glass for examination. Once more take the four coins in the left hand, execute the French Drop and hold the right hand puffed out as if it held the coins. Take glass with the tips of the left thumb and fingers, the mouth of the glass being outwards, and put it under the table. Pretend to throw the coins from the right hand downwards and at the same moment twist the glass bringing its mouth under the coins clipped in the left hand and let them drop into it.

When you can execute this routine smoothly and with the necessary conviction on your part, you may consider yourself well on the road to success in Coin Magic.

FILTRATION OF COINS

EFFECT: A coin wrapped in a handkerchief is magically abstracted and then passed to join another coin, also wrapped in a handkerchief and held by a spectator at a distance.

Borrow two gentlemen's handkerchiefs and two half dollars which you have marked, and place these articles on your table. In your right hand you have palmed a half dollar of your own. Take up one of the two coins with this hand and under pretense of looking at the mark change it for your own coin. Put this down and take up the other, look at the mark and lay it down again. You handle this second marked coin rather deliberately so that there can be no possible suspicion of any manipulation.

Retaining the marked coin in your right palm pick up your own coin, describe the mark on the one you have palmed, which you had previously noted, and place it at the tips of your left thumb and fingers. Over it throw one of the handkerchiefs so that the coin is below its center. Pretend to notice some doubt in the minds of the spectators as to the coin being there. "It is really here", you say, and you seize it between the first and second fingers of your right hand which you hold palm upwards, through the handkerchief, Fig. 18. Raise it and the handkerchief a couple of inches. "Still doubtful?" you say. "Very well. I'll show it to you". Turn the right hand over inwards, still holding the coin which you then grip, through the handkerchief with the left hand.

You lift a corner of the fabric and show the coin is there, Fig. 19. Then turn the left hand downwards letting fall all the corners. The coin is now really outside the handkerchief, hidden by a fold on the side next to you, Fig. 20.

To conceal this, twist the fabric tightly round the coin and present it thus to a spectator to hold. Place it in the fork of his right thumb in such a way that the coin is above his clenched fist and the folds of the handkerchief hang down below his hand. With his left hand have him grip the lower edges of the material. Held in this way the coin is safe from any curious investigation by the spectator.

Fig. 18

Fig. 19

Fig. 20

All this time you have had one of the marked coins palmed in your right hand and you have been careful to keep the palm away from view. Take up the second coin with the same hand and describe the mark on it. Throw the second handkerchief over it and, as soon as it is hidden, slide the palmed half dollar on it and grasp the two coins by their edges through the middle of the fabric with the left hand, letting the folds hang down evenly all round. Grasp the folds a little more than halfway down with the right hand and let one of the coins fall. This is best done by twisting the left hand and slightly relaxing its hold. The coins will fall imperceptibly into the loose part of the handkerchief, your right hand preventing it from falling out.

Turn the handkerchief to a horizontal position and ask a spectator to hold it in the same way. Let him take the coin first then grip the folds outside your right hand. He will be able to feel the coin he holds but the other will lie unnoticed in the folds.

Go to the first spectator and, by having him hold the handkerchief a little lower, you readily get the coin out, being careful to pull the fold out as you do so. You exhibit the coin. "Here is the first marked coin", you say, and again you pretend to note the mark and describe it. Tell the second spectator that he is to let go the coin he holds when you count THREE, but still hold the handkerchief. Pretend to place your coin in your left hand, really palming it. Count "ONE, TWO, THREE", and make a throwing motion towards the second spectator. Following your directions he lets fall the coin he holds, and the second, falling on it with an audible "chink", announces its arrival. Have the marks on the coins identified and you will find this little feat will leave your audience nonplussed.

COIN FILTRATION — SECOND METHOD

It is necessary at times to be able to change one's methods. Here is another way of apparently fairly wrapping a coin in a handkerchief. Holding a coin, a large coin for preference, at the tips of the right fingers and thumb, throw a white cotton handkerchief over it. Press the fabric tightly round the edges of the coin, so that an impression remains for the moment. For this purpose it is best to use a rather stiff, freshly laundered cotton one. With the left fingers and thumb apparently take hold of the coin through the fabric, in reality you withdraw it in the right hand, and secretly place it behind the double fold held in your left hand.

Now twist this double fold tightly round the coin and to all appearance you have wrapped the coin fairly in the fabric. You can have it held by a spectator, and whenever required you can remove the coin as in the trick described above.

TRAVELING COINS

EFFECT: A coin being held in each hand, the hands are placed flat on the table, one coin passes from one hand to the other; again two coins are placed in each hand and one coin again passes from hand to hand.

Place your hands palm upwards on the table and have a quarter, or a half dollar, placed in the palm of each hand. Turn your hands down and on raising them you show two coins under one hand and nothing under the other. To do the trick you have simply to turn the right hand quickly, moving it very slightly towards the left, the result being that the coin is shot from that hand under the left which is turned just a little more slowly. With a little practice the coin can be shot from hand to hand imperceptibly. The hands should be about eight inches apart.

To repeat the trick in a different manner take a coin in each hand, closing them and resting their backs on the table and further apart than before. Borrow two more coins, all four must be of the same value, and have them placed on the finger nails, one coin on each hand. Each hand now has two coins, one inside and one outside. Announce that one coin will again pass from hand to hand and turn your hands over, but two coins drop on the table. The audience think, naturally, that these two coins are the ones that were on the outside of your hands, really, under the pretense of failure, you have let the coin on the fingernails of your right hand drop into that hand, while you let both coins roll from the left hand.

Apologizing for your failure you have a coin again placed on the finger nails of each hand. Pretending great care move your hands a little closer, then a little further apart, then suddenly turn them down, opening each hand a little to let the coins drop from the finger nails into each hand. Finally slowly open the hands, one contains three coins and the other one coin only.

This trick is David Devant's favorite coin trick. No higher recommendation can be given.

COIN THROUGH HAT

EFFECT: A borrowed hat is placed crown downward on a glass, three coins are dropped into the hat and one passes through the hat into the glass.

You have a half dollar palmed and you borrow a hat and three half dollars. Put the coins on your table and place the hat crown downwards on the mouth of the glass. In doing this, however, you introduce your palmed half dollar between the crown of the hat and the edge of the glass at the rear. This is not hard to do but care must be taken to avoid any sound when you apply the coin to the edge of the glass. You should stand with your left side to the audience, left

hand holding the hat by the brim and the right hand flat against the crown. You will then find it an easy matter to slide the hat and the coin into position on the mouth of the glass. A little more than half the coin should hang over inside the glass so that the slightest tilting of the hat towards the front will allow it to drop in.

Take up the three coins and apparently throwing all three into the hat, retain one in your palm, throwing the other two so that they strike smartly against the inside of the hat on the side towards the front. The coin below is thus released and falls visibly and audibly into the glass.

In this form the trick has a very good effect but it may be made quite startling by having one of the coins marked. As before you have a coin palmed. Borrow three coins, one being marked and place them fairly and openly on your table. Show the glass and take the hat by the brim with the left hand. Hold up the marked coin, changing it by the one hand method as you do so. Describe the mark which you had noted before, and lay your coin down. You have now only to put the marked coin in position secretly and finish the trick as above. Invite the spectator, who marked the coin, to remove the two from the hat and identify his coin in the glass.

COIN THROUGH A DECK INTO A GLASS

EFFECT: A pack of cards is placed on the mouth of a glass and both are covered with a handkerchief. A marked coin is caused to pass through the cards and fall into the glass.

Borrow a quarter or a half dollar after having had it marked. Place it on your table, but in so doing change it for a similar coin of your own, leaving the marked coin in your right hand.

Take up a pack of cards, shuffle and then execute one or two color changes. It will be found that these moves can be done with ease, the palmed coin not interfering with their execution. Place the pack on the mouth of the glass and at the same time rest the borrowed coin on the rim, the greater part of it protruding inside the glass. Throw a handkerchief over cards and glass and lift both with your left fingers and thumb from above.

Pick up the coin with your right hand and vanish it in pretending to throw it at the glass. An instant later with your left fingers lift the end of the pack supporting the edge of the coin and it will drop inside the glass. Take the glass in the right hand, lift off the handkerchief and then the pack with your left, and going to the owner of the coin pour it out into his hand. He identifies his mark.

The introduction of the shuffle and color changes tends to divert the minds of the audience from the idea of a substitution, which might possibly occur to them if the passage of the coin was made immediately after it was borrowed.

FLYING COINS

EFFECT: Three half dollars are openly placed in each hand. One by one the coins are passed from one hand to the other, finally all six coins are shown in one hand and none in the other.

1. By Pure Sleight of Hand. Borrow six half dollars, or you may have six of your own ready to save time. Better, have four and borrow two, giving the impression you have no more of your own. You have one more clipped at the roots of the second and third fingers of your right hand. Arrange the six coins in two lines of three, counting them aloud as you do so. The position in which you hold the extra coin enables you to show the palm of the right hand freely as you do this. Take up one of the first row and drop it into your left hand, counting "One." Take another in the right hand and drop it, AND the hidden coin, counting, "Two"; then a third and drop it into the left hand counting, "Three." Close your left hand tightly and hold it well away from the right.

Again with the right hand take up one coin and hold it up between your finger and thumb, back of the hand to the front, counting "Four." Slide it down the fingers to the same position in which you held the extra coin. Take up a second coin, hold it up in the same way, counting "Five," then let it slide down into your palm, striking against the clipped coin in transit. Pick up the last, show it as before, and let it slide down into the palm, counting "Six." You now have four coins in your left hand, two in your right palm and one clipped at the roots of the right fingers.

Holding your hands closed and far apart, order one coin to pass and make a slight throwing motion. Open the right hand, palm to the front but keeping the fingers bent, hiding the clipped coin, and drop two coins on the table, counting, "One, Two." Open the left hand and drop the coins from it one by one counting, "Three, Four, Five, Six."

Repeat the same set of movements to effect the passage of the second coin. For the last coin you add the concealed coin in counting five coins into your left hand. You show the last coin openly in your right hand, then you vanish it by means of the back hand palm (see section IV.), and at once open the left hand and drop the six coins one by one from it. Seize the opportunity to pocket the extra coin.

A COIN THROUGH THE HAND

EFFECT: A coin is made to pass through the back of magician's hand.

Borrow a coin, any denomination may be used for the trick. Take it between the tips of your right thumb and fingers and rub its edge on the back of your clenched left hand, as if you were trying to squeeze the coin through the hand. Fig. 21.

After a moment or two you stop as if suddenly remembering that you had not shown your left hand to be empty. This you do. Turn your left hand over and open it palm upwards, the right hand you retain in exactly the same position. Fig. 22.

Again turn your left hand down, closing it. At the same moment drop the coin from your right thumb and fingertips and catch it in the left hand in the act of closing the fist. The right hand must be held perfectly still, the fingers and thumb merely opening slightly to let the coin drop. The misdirection of opening the left hand to show it empty covers the sleight.

The moment you drop the coin you again apply the tips of the right fingers and thumb to the back of the left hand and continue the rubbing movement for a few seconds. Finally show the coin has gone and turn and open your left hand revealing the coin on its palm.

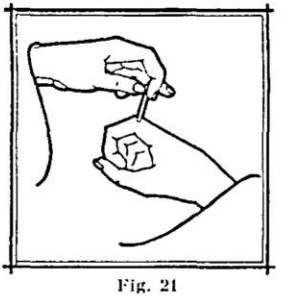

Fig. 21

Fig. 22

ALL CHANGE

EFFECT: A borrowed and marked half dollar wrapped in a handkerchief changes places with a marked penny also wrapped in a borrowed handkerchief, both being held firmly by spectators.

Borrow a half dollar, first having it marked plainly by the lender. From your pocket you take an English penny which you hand to another person to be marked. At the same time secretly take a half dollar of your own from your pocket and clip it at the roots of the right second and third fingers. Take the marked half dollar and lay it down very openly on the table, quietly noting the mark on it as you do so. The marked penny you place beside the silver coin. Finally borrow two large handkerchiefs.

Taking up the half dollar, in raising it towards your eyes execute the single hand change, then turning your coin about and looking at it, describe the mark on the coin now snugly held at the roots of your fingers. You have the owner declare that it is the mark he made and put coin down. Take up the penny in the same way, without making the change, describe the mark on it and have the person who made the mark acknowledge it.

Still holding the penny at your finger tips throw one of the handkerchiefs over it, bringing its middle over the coin, but the moment the coin is hidden you make the single hand change, bringing the marked half dollar to the finger tips and take that coin from above through the handkerchief with the left hand. With the right hand twist the folds of the fabric tightly round the coin and hand it to a spectator to hold. You repeat the same movements with the half dollar (your substitute coin), changing it under the handkerchief for the marked penny. Wrap this up tightly and hand it to the person who lent you the half dollar. The trick is done: you have only to give whatever magic order you fancy to account for the change.

You call attention to the fairness of the whole proceeding and the impossibility of your manipulating the coins so tightly held. Order the coins to change places. The holders unwrap them and find that this has taken place. In the meantime you have had ample opportunity to get rid of the duplicate coin.

TWO COINS AND TWO TUMBLERS

EFFECT: A coin placed in one glass audibly passes to another glass.

For this pretty little trick by Alan Peterson you require two glasses, two handkerchiefs and a pellet of good adhesive wax.

Borrow a coin and secretly add the wax pellet to it, taking one of the handkerchiefs press one corner on the wax as you go to place the coin in one of the glasses. Let the coin drop in glass with an audible chink, holding the rest of the handkerchief spread before the glass. As you adjust the folds round the glass quietly lift out the corner to which the coin is attached by the wax and secure it with your right fingers, taking care that the pellet of wax adheres to the coin.

Take up the second glass with your fingers inside, but don't let the secreted coin talk as you do so. Throw the second handkerchief over the glass with your left hand and leave the coin stuck on the edge of the glass. Taking the covered glasses one in each hand, you order the coin to pass from one glass to the other. Dislodge the coin from the edge of the glass in the right hand by a slight pull on the handkerchief and the coin is heard to drop into it. Put the glasses down and uncover the left hand one, showing it empty, take the handkerchief from the other and pour the coin out of it. Detach any particle of wax that may still adhere to it, and return it to the owner.

BOY AND COINS

EFFECT: A boy holds two borrowed and marked coins. At command the coins pass one by one from his hand to a hat held below.

To work this amusing trick a special maneuver is made use of, which is not difficult but requires just a little timing to do properly. You have two coins, take up one and pretend to place it in your left hand, really palming it by the Palm Proper in the right hand. With this same hand take up the second coin and, as before, make the motions of putting it in the left hand, but this time, as you palm it, let the previously palmed coin drop into the left hand and, as they pass one another, let them strike together. It is this jingle that makes the sleight so deceptive, the spectator thinks it is caused by the second coin falling on the first coin in your left hand, really you have now a coin in each hand.

Use of this sleight is made in the trick. Borrow two half dollars and a small boy. Show one of the coins in your right hand and you pretend to put it in the left hand, really palming it. (You have placed the boy on your left side.) Show the second coin and apparently put it also in your left hand, but you execute the sleight explained above, letting the palmed coin drop and jingle against the second which you palm in its place. Put the two coins (one in reality) in the boy's hand, pressing firmly and making him clench his hand tightly.

Hold a hat under his hand with your left hand and tap his hand with your right finger tips. Suddenly you say, "Pass", and drop the palmed coin into the hat, it will appear to drop from the boy's hand. Boy opens his hand and finds one coin only. Take this and show it, place it on the boy's palm, pressing down firmly, but then quietly remove the coin as you close his fingers with your left hand. He feels the impression of the coin and is satisfied he holds it. Repeat the moves as for the first coin and you have the two coins in the hat, and the boy's hand is empty.

A WALKING PENNY

EFFECT: A borrowed coin, which has been marked for identification, is placed under your left foot and passes invisibly beneath your right foot.

This is a good trick for parlor work as it is done while seated. Borrow a penny, first having it plainly marked. Exchange it for a penny of your own by whichever sleight you prefer, leaving the substitute coin in your left hand and the marked coin palmed in the right. Sit down facing your audience. Pretending to notice some dust on your right trouser leg, bend down and brush it off. Take the opportunity to slip the borrowed coin under the heel of your right foot. Call attention to the penny in your left hand and then to your feet, pulling them back a little to show there is nothing under them. The marked coin is thus brought under the sole of your right foot and you keep it there by moving the foot only an inch or two as you push them forward again.

Go through the motions of putting the coin under your left foot, but really let it slide into the cuff. All you have to do then is to order the coin to walk across from one foot to the other, lift your feet and show the coin has obeyed. The trick should be worked on a carpet.

HEAD OR TAIL. A SURPRISE TRICK

EFFECT: A glass, around which a piece of newspaper has been wrapped, is placed over a coin. The magician suddenly smashes the paper shape flat, coin and glass have disappeared.

This trick has helped to make the reputation of many performers, and as it lends itself to many variations in presentation, no manual of coin conjuring would be complete without an explanation of it.

Show a small glass and with a half sheet of newspaper make a shape to fit over it. To do this double the paper in half lengthwise, roll it around the glass, adjusting the edge of the paper to the mouth of the glass and twisting the part of the paper which protrudes over the bottom tightly, making a kind of handle. Do not wrap the paper too tightly round the glass but just so that it will slide out easily when you lift the shape by the handle.

Put the glass on the seat of a chair and the cover along side of it. Borrow a quarter or a half dollar, having the owner mark it first. Then invite some one to help you and place the volunteer behind the chair on your left side. Place the shape over the glass and then both over the coin on the seat of the chair. Invite your assistant to guess whether the coin lies head or tails up. Whatever he says, lift glass and shape together and you both bend over to see if he was right. Right or wrong, you tell him to try again and again cover the coin with the glass in the paper shape. He makes his guess and you lift both glass and shape and lean over to inspect the coin. This time let the glass slide out into your left hand which you at once place behind your assistant's back.

Once more put the shape over the coin, handling it exactly the same way as when the glass was in it. A third time he makes his guess and again you lean forward to lift the shape. But you pretend to overbalance a little and bring your right hand down on the shape crushing it flat. After a moment or two to allow for the full effect of the vanish of the glass to be realized, seize the right hand side of your assistant's coat, pull it open and thrust your left hand with the glass under it pushing it well up towards his coat collar at the back. Turn him around and show the bulge made by the glass between his shoulders. Take the glass out from the top of his coat with your right hand, supporting it meantime with your left hand outside the coat. Replace the glass on the seat of the chair, pick up the newspaper, at the same time securing the coin and palming it in your left palm.

Tear up the paper, then suddenly remember the coin and accuse your assistant of having taken that also. Pretend to pluck it from his vest pocket and toss it in the air. Hold the glass out in your left hand by the rim with the tips of fingers and thumb and let the palmed coin drop into it. Return the coin and have the mark identified. Shake hands with your assistant and dismiss him with the usual request that he keep the whole thing secret.

ANOTHER METHOD

This is done while seated at a table. Instead of moulding a shape to fit the glass you make a small cylinder of a piece of paper to fit loosely around it and about twice the height of the glass. You have under your vest a small rubber ball which when forced into the glass will fit tightly about two-thirds of the way down.

Proceed as above with the coin, etc., but pour some water into the glass and work with it upright instead of upended. When lifting the glass and cylinder to see if the guess as to head or tail is correct, drop the rubber ball into the open end of the cylinder, giving it a push with your fingers to force it down. Cover the coin again and have a second guess made. This time you draw the cover back to the edge of the table and let the glass fall into your lap. After the empty cylinder is put over the coin and you smash it down flat on the table, quickly slip the glass into your left coat pocket as you naturally turn your right side to give force to the blow.

By having a duplicate glass, with a little water in it and covered with a rubber cap, you can produce this from under a person's coat, making a very strong finish to the trick. Well presented this trick has a sensational effect.

COIN AND GLASS OF WATER

EFFECT: A coin is put on a table. It is covered first with a playing card and both these with a hat. The coin vanishes and in its place is found a glass of water.

This will be found an astonishing trick for close or parlor work. Vest a small glass about one-third filled with water. Borrow a coin and a soft felt hat. Put the coin on the table, cover it with a playing card, and over both put the hat. Ask the person next to you on your right which he wants, head or tail. Lift the hat and the card, and if the coin shows the required side you claim credit for controlling it, if you fail, no matter, you say you will try again. You put card and hat over the coin and invite another call.

This time lift the hat and ask the man on your right to take up the card. As he does so put the glass from your vest into the hat with your right hand and grasp its rim through the hat with your left hand.

Again, whether the right or wrong side of the coin shows, say you will try the trick in a different way. Have the card placed on the table and cover it with the hat, taking care the glass does not talk as you put the hat down. Palm the coin, and pretend to pass it upward through the table top. Again you ask for a choice of head or tail. Make mysterious passes over the hat and let the person lift it, revealing the glass of water on the card. You can reproduce the palmed coin as you wish.

DIME AND HANDKERCHIEF

EFFECT: A marked dime placed on a handkerchief, the corners of which are fairly folded down on it, vanishes and later is found in an unprepared orange.

The only preparation necessary for this very effective trick is to have a little soft adhesive wax under the nail of your second finger. You will also require a dime, a handkerchief, a table knife and an orange, all of which may be borrowed.

Begin by asking for a loan of a dime, which you ask the lender to mark plainly. While this is being done borrow a handkerchief and spread it out on your table. Take the marked dime and lay it in the middle of the handkerchief. Pulling your sleeves well back you have a spectator minutely examine your hands. When he has reported that they are perfectly empty, invite your audience to watch every action most closely. Place the tip of your left second finger on the coin and with the right hand pick up one of the corners of the handkerchief nearest you, turn it back and place it on the dime. In so doing you pull the wax from under the nail with the ball of your thumb and press it on the coin. Again put the tip of your second finger down resting it this time on the corner of the fabric just over the dime and press down firmly. In the same way you deliberately turn back the other three corners on the coin, each time turning the fabric back a little to show the coin is still there, but keeping the left middle finger on it throughout.

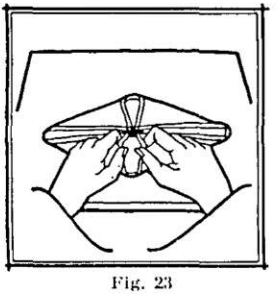

Fig. 23

To vanish the coin you have only to seize one side of the handkerchief at the opening in the folds nearest to you, Fig. 23, jerk the handkerchief open and slide the hands to the corners. The coin should be brought to your left hand, the fingers of which detach it and the wax pellet and with your right toss the handkerchief back to its owner.

Profess complete ignorance as to the whereabouts of the coin and while talking carelessly take up the table knife, turning it about in your hands. Seize the opportunity to attach the dime to one side of it by squeezing its waxed side to the blade and lay it down the side of the blade with the coin on it being underneath of course. Toss the orange to the spectator who lent you the dime, taking advantage of the move to let it be seen that your hands are empty, as you gesture with fingers wide apart. Say that perhaps a little refreshment will help make up for his financial loss and take back the orange. Thrust the point of the knife into it and push it into the fruit until the point at which the dime is stuck is in the middle, then drawing back the knife to complete the cut, you scrape the coin off and leave it there.

You show the coin lying in the orange and finally you wipe the orange juice and any remains of the wax off it, taking care not to cover the whole coin in so doing. You have the mark identified and take your bow. The trick is an old one but the method here given can be done so openly and deliberately that even those who know it will give you credit for some new maneuver.

COIN AND APPLE

EFFECT: An apple and a borrowed coin change places magically.

For this effective parlor trick, which appears to be quite an impromptu one, you require two small apples, a half dollar, and a wine glass. From the bottom of one apple cut out a round piece, deep enough to hide the half dollar when you put the apple over it. This apple you conceal under your vest. The second apple you have in your right palm as you come forward, carrying the wand in the same hand.

Begin by borrowing a half dollar and have it marked. As this is being done you find the apple at the tip of some one's nose and you borrow it as well. Place the marked coin, mentally noting the mark, on the base of an upturned wine glass. Twist up a small cone of rather stiff paper, see Fig. 21, into which you secretly introduce the apple from your vest, hollowed part downwards. Place the cone (and the apple) over the coin on the base of the wine glass. You say your are going to make the apple and the coin change places. Pick up the apple from the table and at the same moment take your half dollar from a clip at the edge of your coat with the left hand. Toss the apple in the air several times, then vest it bringing your hands together as before, roll and rub your hands as if gradually squeezing the fruit smaller, then open them and show the half dollar on the palm of the left hand. Turn it about and describe the mark that you had noted on the borrowed coin. Go over to the wine glass and lift the cone and show the apple.

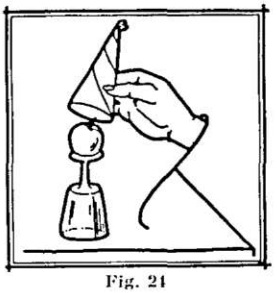

Fig. 21

Cover the apple again. Make several passes with the coin, in the last of which you apparently put the coin in the left hand and make it pass down to the cuff of your trouser, show the left hand empty, bend down to recover the coin with the right hand in which you palmed it, and under this cover get the vested apple into your left hand. Show the coin in the right hand, close your left on the apple and turn the hand with its back to the audience. Palm the coin as you pretend to throw it towards your left hand. Turn left hand and opening it slowly, show the apple. Take this in the right hand, letting the coin fall into the left palm, and toss the fruit to a spectator. Put both hands in your pockets as you ask him to bite a piece out of it to prove it is a real one, drop your coin in left pocket.

The last move requires a little management. Go over to the wine glass, lift the cone and the apple by placing your thumb and forefinger round its very edge, turning the point of the cone down towards the front and letting the apple slide out into your fingers. At once lift the wine glass with your left hand, showing the marked coin, and drop your right hand level with the edge of your vest. Go to the owner of the coin and at the very moment that he takes the coin, push the apple under your vest and hand wine glass and cone to be examined.

The trick lends itself to breezy talk and movement and will be found to create a very good effect.

THE BEST COIN FOLD

Tear off a piece of paper about three by four inches and show it in your left hand. Place a half dollar against the paper holding it with your left thumb a little above the middle of the length of the paper. Fold the top of the paper back over the coin, bringing the edge about half an inch above the lower end. Turn the sides of the paper outwards, *not quite* level with the sides of the coin. Next turn the three parts completed packet round side ways bringing the unfolded end uppermost. Fold the one protruding thickness of the paper outwards, level with the other end of the paper. To all appearance you have enclosed the coin, but really you have made a pocket and the coin can be slid out at will.

Holding the open end firmly with your left fingers and thumb, press the paper down round the coin making a plain imprint. Rap the coin on the table and let a spectator feel that it is there. Transfer the packet to your right hand, taking the open edges by the tips of the thumb and fingers so that the packet and the imprint are in full view, then let the coin slide down inside your hand to the roots of the second and third fingers which hold it securely by being bent very slightly inwards, the back of your hand being, of course, to the front. Thrust your left hand into your pocket to get a match. None there, take the packet in your left hand, holding it the same way, and take a match from your right pocket, leaving the coin behind. Light the paper and let it burn slowly away. A rather startling effect can be obtained by using flash paper to wrap the coin in.

The whole thing should be done very deliberately and openly. This vanish makes a very useful change from your sleight of hand work. It is always well to vary your methods by way of throwing the spectators off the scent.

Variation

This method of wrapping up a coin can be used for making an indetectable substitution, in this fashion. When you take up the paper, pick up along with it another coin which you hold underneath.

the center of the paper. The marked coin you then place exactly above the duplicate and proceed to fold the paper in the manner described above. When this process is completed you will find that one coin will slide out at one end of the packet, while the other will drop out at the other end.

After obtaining possession of the marked coin you can hand the packet to a spectator to hold well above his head. He can feel a coin inside it and naturally concludes that he holds the marked coin. You are thus enabled to make whatever secret disposition of the abstracted coin that may be necessary for your trick.

ANOTHER COIN FOLD

Take a small piece of newspaper cut from the section carrying classified advertisements, about three inches by four in size. Paste a narrow strip across the bottom, as shown in Fig. 25, but fasten it by the ends only, A and B.

Show the paper, holding the plain side to the front, then fold the prepared end back and place the coin apparently in this fold, see Fig. 25, in reality, you slide the coin between the paper and the extra strip. Fold the top down, then the two sides over so that the coin appears to have been completely wrapped in the paper, Fig. 26. You can, of course, allow it to slip out into your hand at will. Before doing this you should press the paper well down around the coin making a plain imprint, and pass the paper carelessly from hand to hand several times before abstracting the coin.

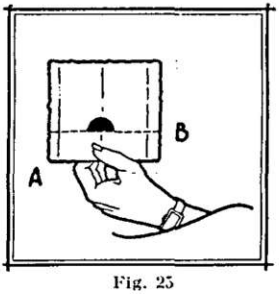

Fig. 25

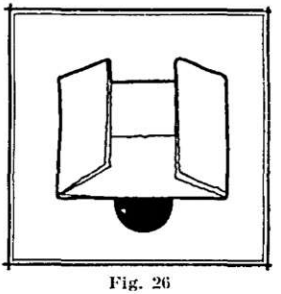
Fig. 26

A Third Method

Fold a piece of paper through the center and hold it in the left hand, the crease resting on the palm between the thumb and forefinger.

Place the coin in the paper and nip it through the paper with the thumb and first finger. Make a motion of being about to fold the sides of the paper over, but stop and take the coin out to show it.

Again put the coin in the paper but as soon as it is out of sight back palm it. Grip the top edges of the paper with the right thumb in front and fingers behind the paper with the tips of the left second and third fingers and fold the top and sides of the paper back over the coin. It can then be allowed to slip into the hand whenever desired.

DIME AND HALF DOLLAR VANISH

EFFECT: You show a half dollar and a dime. Take the half dollar in your right hand and rub it away to nothing. Both hands remaining in full view the whole time.

Hold the half dollar by its edges between your left thumb and forefinger and on it put a dime, Fig. 27. Slide the coins one over the other several times, then take away the half dollar with your right hand and show it. Replace it in the left hand and repeat the moves.

Finally when the small coin is on the large one, under cover of apparently taking the half dollar, with the right fingers, tilt it to the right and retain it, edge upwards, between the thumb and first and second fingers, the dime being held flat above it, also by the thumb and two finger tips. In this position the half dollar is entirely hidden from any one directly in front and looking down on the coin, Figs. 28 and 29.

In the meantime the right hand is moved away as if it held the coin and a pretence is made of rubbing it away to nothing. The sleight is suitable for close work only, but for this purpose it is very effective.

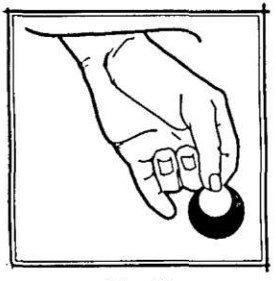

Fig. 27

Fig. 28

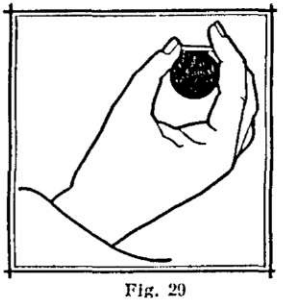

Fig. 29

COIN THROUGH A TABLE

EFFECT: Two marked coins are taken, one in each hand. One hand is placed below the table, the other held above. At command the coin held over the table passes through to join the other coin below.

You are seated at a table and you hold your knees pressed together. Borrow two coins which have been marked and put them down a few inches apart near the edge of your side of the table.

Take one in your left hand, picking it up by sliding it to the edge of the table, fingers on top of the coin and thumb below. Show the coin, close the fingers on it and put your hand below the table. Apparently pick up the second coin with your right hand in exactly the same manner, but when the coin reaches the edge of the table let it drop into your lap, closing your thumb against your fingers just as you did in really picking up the first coin.

Lean forward to bring your clenched right hand over the middle of the table and under cover of this movement pick up the coin from your lap with your left thumb and fingers, letting the other coin lie on its palm. Place your right thumb and finger tips on the table as if putting the coin down edgewise, at the moment they touch the table top let the coin in the left thumb and fingers strike the table just below the spot. Press the right hand flat and, timing the movement of the left hand to correspond, press the coin under the table flat with a sharp thud.

Pretending to rub the coin vigorously with the right fingers, suddenly say "Pass", jerk your left hand upwards so that the coin in the palm strikes hard against the other with a sharp jingle. Lift your right hand, show that the coin has gone and then bring your left up with the two coins and throw them, triumphantly on the table. The marks are then identified.

The trick may be made completely illusory but it will not bear immediate repetition.

DIME AND MATCHBOX

Place a match box on the table with the bottom of the drawer upwards. Borrowing a dime you spin it on the table, then taking the matchbox you smash it down hard on the revolving coin. Invite a spectator to guess whether the coin lies on the table head or tail upwards. Lift the box to show if the guess is correct but the coin has vanished.

In reality it has been forced through the cover of the box and you take advantage of the surprise caused by its disappearance to push the drawer open a little inwards letting the coin drop into your hand. At once turn the box over as you put it in your other hand. Push the drawer out towards the front and show it intact and empty. You take the cover with your right fingers and thumb, thumb on the outside, tips of two fingers inside, holding the dime concealed against the top inside. Show both drawer and cover, then replace the drawer halfway in the cover in such a way that the dime is caught between the front edge of the drawer and the top of the cover. Hold the box in this half open condition between the tips of your left thumb and fingers, the fingers pressing against the end of the drawer and the thumb at the far end of the box, so that you can close it instantly by pressure. Pretend to catch the dime in your right hand and then throw it at the box. Instantly close the box, the dime falls within it and you shake the box vigorously so that all can hear the coin rattling inside.

Push the drawer out and hand it to the owner of the coin to take out the coin himself. The drawer being intact will tell no tales. The cover you toss carelessly aside.

A THOUGHT READING TRICK

Hand a spectator a half dollar and tell him that while you are out of the room he is to take the coin in either hand, rest both on his knees, clenched tightly. Then he is to lift the hand holding the coin to his forehead and repeat mentally ten times "the coin is in my right hand," or as the case may be, and replace his hand on his knee.

This having been done, you return and you have only to glance at his hands to tell which holds the coin. The one he held to his forehead will be the paler of the two.

You may follow this with a trick worked on an entirely different principle. You have another half dollar, on one side of which you have glued a small piece of human hair, so that it projects a half inch or so over the side of the coin. You have also three drawers taken from small match boxes, painted different colors, say red, green and white, or you may simply color two of them leaving one

Fig. 30

drawer as it is. Palm your "haired" coin and taking the half dollar from the spectator you apparently place it on the table, really exchanging it for the prepared one. Then say you will turn your back and invite some one to place one of the drawers down over the coin and then move the three drawers about in any way he likes. You undertake to read his thoughts and find which drawer covers the coin. Turn away and the coin is covered. When you turn round one glance will reveal to you the position of the hair and therefore the coin, but you apparently take no notice of the drawers. You grasp the person's hand and tell him to think intently of the color of the drawer under which he put the coin. This you discover hesitatingly, building up the effect strongly. It may be repeated and then it is advisable to pick up the "hairy coin" and change it for the unprepared one.

The trick should be worked on a table covered with a dark cloth and it will then defy detection.

CHAPTER III.

EASY TRICKS, FLOURISHES AND CATCHES

VANISHING A DIME

You borrow two half dollars and a dime. Put one half dollar on the table, on it place the dime and on top of that the second half dollar. Pick up the little stack of coins by the edges between your right forefinger and thumb and hold it about 10 inches above your left hand, which you extend flat and palm upwards. Say that you will drop the lower half dollar and the dime and that you will glow the dime away as it falls. Release the lowest coin, blowing as you do so. The half dollar falls flat on your left hand, the dime has gone. You show that you have nothing but the other half dollar in your right hand. Spin the coin in the air, catch it and put it down. Take the other half from your left palm, spin it in the air, and put it with the other. No trace is left of the dime.

When you receive the dime you fix a tiny pellet of wax taken from your finger nail to one side, and press it on the coin. In putting the dime on the first half dollar place this waxed side downwards with a slight pressure so that the two coins will adhere. When you pick up the stack this half dollar is below and when you let it drop it will turn over, bringing the dime below it. A moment later when you spin it in the air the attached dime will be invisible and the double coin will invariably fall on your hand with the dime below. The misdirection of the spin in the air is so convincing that no one can possibly suspect the real position of the dime and you have ample opportunity to remove it and later reproduce it as you please.

VARIATION — A GOOD CATCH

Hold two half dollars as in the preceding trick but in this case you have put a dime secretly between them. The lower half dollar must be tail side uppermost, the dime head uppermost and the half dollar the same. When you drop the lower half dollar it will turn head up, at the same time concealing the dime which will now be tail uppermost. Drop the second half dollar, giving your finger and thumb a slight twist as you release it, so that it falls flat, head up.

Show the two coins plainly, letting your victims see they are heads up. Very openly take the second half dollar and slide it over the first and ask whether the lowest coin is head or tail uppermost. A confident reply of, "Head, of course" is made. You lift off the two half dollars and show the dime lying tail uppermost.

VANISHING DIME

On the nail of the middle finger of your left hand put a pellet of soft wax, chewing gum, or soap. If you now place a dime on the palm of the same hand, laying it against the fleshy lower part of your thumb and clench your fist tightly, you can press the dime tightly on the finger nail and, on opening your hand rapidly and spreading the fingers wide apart, show your hand perfectly empty.

SLEEVE BUTTON VANISH

A coin can be placed on edge between the buttons on the coat sleeve near the wrist. Pretend to place a coin in your left hand, really palming it. With the right hand pull back your left sleeve leaving the coin on edge between the buttons. Both hands can then be shown empty and the coin recovered in the act of adjusting the sleeve.

HEADS OR TAILS

In a large pocket on the inside of your coat on the right hand side you have a small guinea pig. Borrow a hat and a half dollar. Toss the coin letting it fall on the table and ask someone to guess "Heads or Tails?" However, you make the call yourself, pick up the hat and leaning over to see if you are correct, take the guinea pig out with your hand at once covering it with the hat and hold in that hand, thumb on the brim and fingers supporting the pig underneath it. Put the hat carelessly on the table. Pretending your guess was right toss the coin again, pass it from hand to hand, palming it and pretend to pass it through the crown of the hat. A spectator lifts the hat and reveals the guinea pig. An excellent trick for the acquisition of nerve and misdirection. A felt hat should be used.

AMUSING DIME CATCH

Place a dime against your forehead, pressing it hard so that it adheres, then pull your lower vest pocket out a little and holding it open lower your head and let the coin slide into the pocket. Persuade a spectator to try it. Press the coin hard against his forehead but remove it with your fingers By the impression he will imagine it is still there and his attempts to shake the coin off will be ludicrous in the extreme.

DIME AND GINGER ALE BOTTLE

Secretly wet a dime and then place it on the mouth of a large ginger ale bottle. If you squeeze the neck of the bottle tightly the dime will jump into the air.

A USEFUL MOVE

The trick depends on the secret tossing of a coin from hand to hand. A coin having been apparently taken in the right hand by the French Drop, raise your left hand to your lapel and take hold of it. Vanish the coin from right hand, showing it empty, then seize lapel with that hand and pull both sides of your coat backwards and forwards as if to show you have not concealed the coin there. As the hands approach one another you release the coin from your left hand tossing it into your right. Properly timed the flight of the coin is instantaneous and imperceptible. You can then let it be seen that your left hand is empty and dispose of the coin as you wish.

THE SPINNING COIN

Borrow a half dollar and taking two pins you lift the coin flat off the table by placing the pins, held one in each hand, against the middle of the edge of the coin, one point on each side. If you have gauged the center positions accurately you can make the coin spin rapidly by blowing on its side. The result is very pretty, the spinning coin resembling a glittering solid ball of silver.

THE WEEPING QUEEN

You have secreted behind your right ear a small piece of sponge saturated with water, or better glycerine. After showing several moves with a borrowed coin, put it on the point of your right elbow, your forearm having been bent back, bringing the right hand close to your ear. Quietly take the sponge from its hiding place and hold it behind the first joint of your right second finger, clipping it with the sides of your first and third fingers. Then take the coin by its extreme side edges between the tips of the fingers and thumbs of both hands, the coin being upright and facing the audience, flat, and you slide the little sponge behind the coin with the tip of your right thumb.

Making up some plausible fairy tale to account for the phenomenon that follows, squeeze the sponge, causing the glycerine to drop from the bottom of the coin, tear fashion. It is an easy matter to get rid of the little sponge as you wipe the coin with your handkerchief before returning it. Another and improved method will be found amongst the tricks with apparatus.

TROUSER CUFF VANISH

An easy and effective way of getting rid of a duplicate coin is to accidently (?) drop it. In stooping to pick it up you bring one foot just in front of it. As you raise your right hand with the coin let it drop into the cuff of your trousers, continuing the upward movement of the hand without any stop or hesitation. Pretend to place the coin in your other hand and proceed to rub it into nothingness, which operation you can make very convincing since you had nothing there to begin with.

TROUSER FOLD VANISH

Seated sideways to your victims quietly arrange a fold in your trousers on the side of the leg furtherest from them. The fold must lie well open at the top. Put a coin on that knee and to generate frictional electricity, as you say, rub it vigorously with the palm of your hand. Close your fingers on it and pick it up, then show it and transfer it to your left hand. Look at it closely and remark, "Not quite enough current," and replace it on your knee. Rub it again and under cover of the hand let it slide over into the trouser fold. Pretend to pick it up, exactly as before, and put it in your other hand. Move your fingers as if rubbing the coin and after a few moments show the coin has vanished and both your hands are empty. Don't be in a hurry to recover the coin from the fold.

THE PERFORATED COIN

You have a half dollar through the middle of which you have drilled a small hole, just large enough to allow the passage of a pin. Push a tiny piece of tinfoil into the hole to conceal it. Borrow a half dollar, change it for your drilled coin, and drop it on the table. Take a pin from the bottom of your vest, letting the borrowed coin fall into your lower vest pocket as you do so. Take up your coin and very openly hold both the pin and the coin, one in each hand. Slowly push the pin through the hole forcing out the tinfoil, to which you call attention, and put carefully aside.

While showing the coin perforated you get an opportunity of palming the borrowed coin. Withdraw the pin, make the change and picking a tiny pellet of tinfoil pretend to rub it into the hole finally handing back the coin to the lender. "Purely an optical illusion," you say, as he examines it.

DIME IN EAR

You apparently place a borrowed dime in your left hand, retaining it in your right. Bend your right arm back, bringing your hand about level with your ear and pretend to put the dime on the right elbow, on which you rub vigorously. Under cover of this slip the coin into your right ear. Show both hands empty. The coin can be recovered under pretense of picking it out of the elbow, the right fingers secretly taking it from the ear.

COIN IN KNOT IN HANDKERCHIEF

You have a coin secretly between the fingers of either hand. You show a handkerchief holding it by two diagonal corners in such a way that the folds form a kind of trough along the length of the fabric. As you bring the hands together in the process of tying a knot you release the coin, letting it fall in the fold, it runs down to the middle of the handkerchief and is thus enclosed in the knot when this is tied. A very effective method of reproducing a coin previously borrowed, marked and vanished.

WAND AND WAX

If you use a wand a very good way of disposing of a small coin temporarily, in order to show your hands empty, is to put a pellet of wax on the end of your wand. You can then easily press the coin on wax and after that show both hands empty in passing the wand from hand to hand, keeping the coin under cover, or you can put the wand on your table, the coin end projecting over the back edge. To recover the coin is simplicity itself. Slide the wand thru the hand, detach the coin and there you are.

RUBBER BAND VANISH

A useful method of getting rid of a duplicate coin is to get a small rubber band secretly over the tips of the thumb, first and second fingers of the right hand. Throw your own handkerchief over them. When the coin is placed on top of the middle of the handkerchief, grip it from underneath and let the band slide off the thumb and fingers, catching the coin in an instantaneously made pocket. At the same moment fold the corners inward over the coin. Let a spectator hold the bundle, then taking one corner flick out the handkerchief. The coin has vanished. Shake out the handkerchief and put it in your pocket, producing the original coin as required for the trick in hand. This method can be used for any small object.

HEADS OR TAILS

You hold two coins, as in Fig. 31, about 15 inches above a table, both coins being head uppermost. Announce that you have such a perfect control over the coins that you can let them drop one by one with head up or tails up, as desired, and you proceed to do

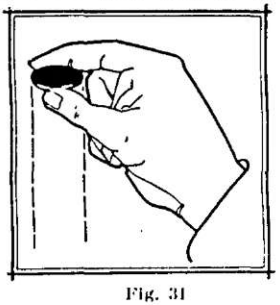

Fig. 31

this. To bring the lower coin tail up you merely let it fall and it will turn over once, landing on the table tail up. To prevent this half turn you merely twist your thumb and fingers very slightly when releasing the coin, and it will fall perfectly flat landing head upwards.

The action is the same with one coin. To make it fall flat you give the little twist, while to make it turn over you make an imperceptible interval between the release of the thumb and fingers. Without the knowledge of the necessary twist a spectator will be unable to prevent the coin from turning over in falling.

BALANCING A COIN

Between the first joints of your left middle fingers you secretly hold a pin, point downwards. Borrow a coin, or show one of your own in your right hand. Transfer it to your left hand pushing the pin under the coin and holding it there with your left thumb. Again take the coin with your right hand, gripping the pin below it and keeping its head pointing to the left and just below the far edge of the coin.

Stretch out your left hand flat, palm upwards, and put the coin edgewise on the middle fingers at their second joints, flat surface of coin to the front. Push the head of the pin down behind the coin and grip it tightly between the two fingers. The coin will then stand almost upright, apparently balanced and you pretend to have great difficulty in keeping it so. After a few moments let the coin tilt slowly backwards until it lies flat. Toss the coin to your right hand and get rid of the pin by dropping it to the carpet.

This little trick is useful for impromptu work or as an interlude amongst bigger effects. Nate Leipzig, whose performances have set a standard for so many years, does actually hold a coin upright without the aid of any pin or fake whatever.

A WONDERFUL JUGGLE

You take two half dollars. One you place in the middle of your forehead bending your head back to hold it there. The other you take by its edges between your right thumb and fingers and toss it high in the air, giving your wrist a sharp twist as you dispatch it, so that the coin remains flat throughout its flight. As it falls, you move your head under it bringing the coin on your forehead directly underneath so that the coins come together with a loud clash and then drop to the floor.

This little feat appears to be very daring and creates an impression of wonderful skill. It is, however, quite easy and merely requires sufficient nerve to allow the coin to fall on your forehead. The position of the coin on the forehead between the eyes makes it easy to judge the exact position in which to hold the head.

THE ELBOW CATCH

Here is another showy little feat which practically works itself. Bend your right arm so that your hand is about on a level with your ear. Place a pile of coins near the point of the elbow. You suddenly draw your arm in towards your body and make a grab at the coins with the right hand, catching them all together. There is no secret attached to the move other than that it must be done smartly, but it looks skillful and may be effectively introduced as a flourish when using a number of coins for manipulations.

Fig. 32

SPIN THE COIN

Place a quarter on the upturned bottom of a glass. By giving the glass a little jerk upwards and blowing on it you can, with a very little practice, make the coin rise on its edge and spin round merrily. This is useful as a flourish or to fill time while a second coin is being marked. The glass should be one with a little cavity at the bottom.

A PRETTY JUGGLE

Place three half dollars on the back of your right hand in line from your finger tips to wrist, toss them in the air and catch them one by one in your right hand. The secret lies in quickly turning the fingers upwards by bending the hand back as the throw is made so that the coins go upward in line. The rest is mere rapidity in grabbing the coins as they fall, the lowest being gathered in first. Very little practice is necessary and the flourish can be introduced effectively at any time when you have a number of coins in use.

TO PICK UP A DIME WITH THE PALM

To simulate the picking up of a dime or a penny with the palm of the hand laid flat on the coin you place your hand over it in such a way that the coin will come directly under the lower joint of your index finger. By pressing hard on it and raising your hand without closing the fingers you can bring up the coin sticking to the muscle of the finger joint. As you turn your hand over jerk the coin a little back on to the palm of your hand. The onlookers will imagine you have raised the coin with your palm and they may try to do that for as long as they like, they will not succeed.

A PRETTY FLOURISH

Balance a playing card on the tip of your left forefinger and on its middle, just over the tip of the finger, put a coin. With the middle finger of your right hand flick the inner corner of the card with a sharp snap sending it out revolving flatly and leaving the coin on the finger tip.

CHAPTER IV.

TRICKS WITH PREPARED COINS AND APPARATUS

THE TRIANGULAR COIN STAND

This is an ingenius little piece of apparatus useful both to the performer who does not wish to spend much time in practising manipulation and to the manipulator who wishes to vary his methods. The stand is a small triangular affair, covered with black velvet, Fig. 33. The back of the stand is also covered and at the bottom of the back there is a small beading making a trough, so that when coins have been let drop secretly at the back the stand can be picked up and removed with the coins remaining in place concealed.

Four coins are placed on the front of the stand, the black velvet showing them to good advantage. Pick up the first coin and vanish it using whatever moves you prefer, but leaving it finally at the back of the fingers in the right hand. With the same hand you take up a second coin, at the same time releasing the coin from the back of the fingers, letting it slide down noiselessly into the little trough where it remains out of sight. The remaining coins are treated in the same way, the last one being pocketed after its vanish, or used in some other trick.

By a modification of the stand the four coins can be made to reappear. In this case instead of a trough at the back, there are four pockets into which the coins are slid as they are apparently taken between the thumb and fingers, the thumb covering the coin at the front, Fig. 34. On the bottom of the stand, which is also covered with black velvet, four duplicate coins are fixed. After vanishing the first four coins throw a handkerchief over the stand and secretly turn it over, bringing the bottom and the fixed coins to the front, Fig. 35. In so doing you pick up and palm a coin that was lying behind the stand. This coin you proceed to catch from the air and then throw at the covered stand. Repeat this, varying your methods as much as possible, and finally remove the handkerchief and show the four coins have returned to the stand.

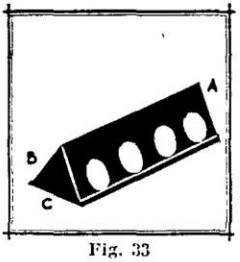

Fig. 33

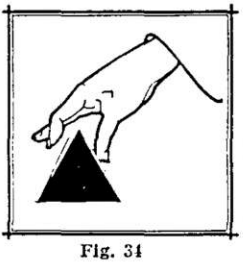
Fig. 34

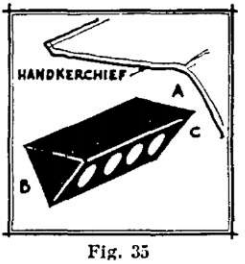

Fig. 35

THE MELTING COIN

The favorite old trick of apparently melting a coin in a glass of water has recently been greatly improved. The secret of the trick is well known to magicians. It rests on the substitution of a disc of glass for the coin as it is being covered with a handkerchief. The glass is held, covered, by a spectator, and dropped into the glass. When the handkerchief is removed the coin has vanished, the glass disc being of course, invisible.

The improvement consists of a real half dollar, one side of which is painted flesh color. You have this palmed, unprepared side outwards in the left hand. After the spectator has dropped the coin, as he thinks, into the glass, transfer the glass, still covered with the handkerchief, to the left hand, placing it with its bottom over the palmed coin. Lift the handkerchief and allow the person to see that the coin is really there. To further prove this you may have a small pellet of wax on the coin so that it can be made to adhere to the bottom of the glass. You can remove the left hand and still allow the coin to be seen apparently in the glass.

Cover the glass again and, detaching the coin, turn it over bringing the flesh colored side uppermost. When the glass is again uncovered the coin will appear to have melted away.

ANOTHER METHOD

For this you must use your own handkerchief, to the center of which you have sewn one end of a white thread about four inches in length. On the free end of the thread attach a pellet of good wax. While the coin is being marked spread the handkerchief over your left hand keeping the thread and wax out of sight by raising a fold just in front of them. Receive the coin in your right hand and put it on the wax pellet, turn your left hand over and grip the coin by its edges through the fabric. Let it be seen that your hands are otherwise empty and get a spectator to hold the coin thus over a glass of water.

When the coin has been dropped you must be very careful not to let it strike the side of the glass when you uncover the glass. In lifting the handkerchief raise your hand straight upwards until the coin has cleared the glass. Under cover of the surprise caused by the coin's disappearance gather up the side of the handkerchief securing the coin, which you detach and palm. Then shake out the handkerchief, showing both sides.

THE COIN GLASS

A favorite trick with old time magicians was the passing of coins into a glass at a distance. The glass had a little container inside it to hold the coins which could be freed by turning a bent wire which protruded at the bottom. The glass was blue to hide the fake and it was turned upside down and the wand rattled in it to prove it empty. The sound of the coins apparently falling in the glass was made by an assistant behind the wings dropping coins into another glass. At the end of the trick the catch was freed and the coins poured out.

Present day performers eschew any articles that are palpably made for trick use but the effect, which is one of the best, can be obtained in the following way. The only drawback being the necessity for an assistant on the stage. You have two glasses, one plain, the other bottomless. Your assistant has five half dollars clipped at the roots of his second and third fingers. Show the bottomless glass and hand it to him. He takes it with his right hand and puts it on his left in such a way that the coins are really inside the glass, taking care that they do not talk in so doing. By keeping the fingers slightly bent upwards the coins are quite hidden. Show the second glass and this you place mouth downwards on the first, your assistant putting his right hand on top of the second glass and holding the glasses firmly together.

You proceed to catch five coins, despatching them magically, one after the other, towards the glasses, the sound of the coins falling being imitated as in the original trick. If the glass behind the scene is in line with those held by the assistant the illusion is perfect. At the end of the trick the glasses are turned over and the coins fall into the unprepared one. You pour them out into your hand and put the glasses aside. The catching and vanishing of the five coins, one only being used, will afford ample scope for your manipulative abilities. One coin may miss the glasses and appear in your assistant's teeth, but be careful that a coin is not then dropped behind the scene.

THE PILE OF PENNIES

EFFECT: A small die is placed on table and covered with a paper tube, five borrowed pennies are vanished one by one, and are found under the paper tube. They are covered with the tube and pass through the table, the die reappearing in their place under the paper.

You require a prepared pile of five cent pieces, one only is complete, the rest being rims fastened together with a rivet, space thus being obtained to conceal a small die.

Borrow five pennies, or show five of your own, and make a small tube with a piece of paper, just large enough to fit the coins, twisting the top around. Into this you load the fake pile and put it over a small die on the table.

Take the five coins one by one, vanishing them by palming, being careful to avoid any "talking" of the coins as you do so, or you may vanish them all together by using the French Drop. Lift the paper cover and show the pile.

Again you cover the pile and put your right hand, containing the five separate coins under the table. Order the coins to pass through the table and instantly jingle them together in your hand, bring them up and throw them on table. Pick up the cover and the pre-

pared pile revealing the die. Let the fake drop to the roots of your second and third fingers and retain it there by bending the fingers a little inward. Finally holding both hands with the palms to the audience tear the paper tube into small pieces and toss them aside. The fake will be concealed by the bent fingers and your empty palms being in full view, no one will imagine you can possibly have anything concealed in your hand.

THE WEEPING COIN

A method for producing this effect in a simple way has already been explained on page 30. By the use of a small fake the effect is greatly enhanced. To a little metal container is attached a short length of rubber tubing with a bulb on its end. The container has for its outlet a hypodermic needle which is so arranged that it can be folded back against the side of the little can, a slot keeping it protected. To prepare for the trick fill the container with scented water and place it under your vest near the bottom edge, a safety pin soldered at the back keeping it secure. The needle you push through the cloth and then fold it back. When ready to show the trick, secretly straighten the needle, pull your sleeves back and have your hands minutely examined. Hold the coin flat in front of you, the extreme edges of its sides between the tips of fingers and thumbs of both hands, as much of the surface of the coin being left in view as possible. Slight pressure on the bulb, which you have placed under the vest in such a way that pressure can be applied by the point of your elbow, will force out a fine stream of water and this you direct against the back of the coin. At any time you can allow the closest scrutiny of your hands and the coin yet the queen continues to weep at your will.

The trick in this form is the invention of Dr. C. J. Diestel, of N. J., who has many other brilliant novelties to his credit.

PENNY CHANGES TO A DIME

Under the shell of a penny place a dime and hold the two together, shell penny side uppermost, on the tip of the left second finger of your left hand. If you press downwards on the edge of the shell coin with your thumb, steadying its side with your first and third fingers, you will find you can tilt the shell upwards away from the dime.

Hold the penny in just the same way with the second fingers and thumb of your right hand. Both hands are held low with their palms upwards. Bring your hands together and slide the penny from your right hand on top of the dime and under the shell, at the same moment slide the dime to your right hand with the tip of right middle finger. Let the shell and the penny nest and throw the dime down on the table. Transfer the penny to your right hand, palming the shell in your left.

PENNY AND DIME

You have a shell penny with the solid to fit which has been made up from a split penny and split dime soldered together so that according to which side is uppermost, it appears to be a penny or a dime. If the shell shows a tail, the solid part of the penny side should be a head so that when both sides are shown the penny appears to be genuine.

Show your faked penny, let the solid drop into right hand and put the shell down on table. Borrow a dime and change it for your faked coin which you put down beside the penny, dime side up of course.

Under a fingernail you have a tiny pellet of wax which you fix under a business card as you show it, then secretly press the borrowed dime on the wax, so that it adheres to the lower side of the card in the middle of it.

Place the card over the mouth of a glass. Pick up the dime and place it on the card, then the penny shell, letting the edge of this last overlap the edge of the dime.

Grip the inner end of the card with your right thumb and forefinger and with the tip of your middle finger push the shell over the dime slowly. The moment it drops flat, covering the dime, pull the card back a little, scraping the dime off the lower side and causing it to fall into the glass.

In the meantime you have quietly got a penny into your left hand, pick up the shell coin, apparently transfer it to your left hand, really palming it, and show the unprepared penny. Lift the card off the glass with your right hand and drop penny into glass from your left. Both coins can then be examined.

HALF DOLLAR AND PENNY

A specially prepared shell is required for this trick. To make it you obtain two shells of an English penny. From one remove the rim entirely, from the other half the rim only. Solder these two carefully together and you will have a hollow coin into which you can slide a thin, well-worn half dollar.

Show the faked coin, holding it edgewise between your forefinger and thumb, the forefinger covering the open side. You are thus able to show all parts of the coin and you make it plain that your hands are otherwise perfectly empty, without making any remark about it.

Ask a person to hold it and place it in his hand, at once closing his fingers over it. At least that is what you appear to do, really you allow the half dollar to slide out of the shell which you retain in your fingers in the front palm position, whence you transfer it to the palm proper as your hand drops to your side. A moment or two later, when your assistant opens his hand, he finds the unprepared half dollar.

Some highly ingenious combination tricks can be worked with this coin. English pennies are obtainable at the Magic shops.

THE "WIESENHEIMER" COIN TRICK

Apparatus Fakes

There is an old trick in which a dime or a penny is made to vanish from and reappear under a small ring. The trick has been sold by pitchmen and the secret is pretty generally known. Briefly two rings are used one of which has one side filled in with a disc of the same paper as that on which the trick is worked. A dime is put down on the sheet of paper on which the two rings are lying, the unprepared ring is put on the faked one and a small card placed over both. The three articles are lifted at once and placed over the coin. When the card is lifted off the coin seems to have gone, it is under the disc of paper at the lower edge of the lower ring.

It is to turn the tables on any one who knows the older method that the following ingenious contrivance has been devised. You have one ring only, a sheet of paper on the table and a small square of ivorine. These you put down openly pretending great care in keeping the ring on the paper. In your left hand, however, you have the little fake depicted below. It is of ivorine, the same length as the cover, but only about ¾ of an inch in width. It has a little post projecting from its middle and on this is a dab of soft wax, Fig. 36. You hold the post between your left second and third fingers, completely hiding it by keeping them slightly closed.

Call attention to the ring, moving it about on the paper but not lifting it off. Show the cover and ask for a dime. To receive the coin in your right hand you place the cover in your left over the little fake, being careful that the edges coincide. The little post being between the fingers you can hold the cover openly at closest quarters. Place the dime on the paper. Take the cover between your right thumb and second finger, gripping the fake with it, and holding the side of the cover nearest the spectators sloping downwards to prevent a glimpse being obtained by any one of the little post, place it over the ring, pick up the ring underneath it and place all three over the coin. Press down with the tip of the first finger which will be just over the middle of the cover and so cause the wax to adhere to the coin.

Announce that you will make the coin vanish, and in all seriousness, taking no notice of any remarks which may be made by any who knows the trick, make passes over the cover. Lift it and the fake, Fig. 37, place both on your left fingers for a moment so that the fake occupies the same position in which you held it before, then hold the cover with your forefinger and thumb and close your middle fingers a little. In the meantime with your right hand slide the ring to one

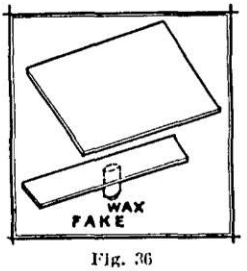

Fig. 36

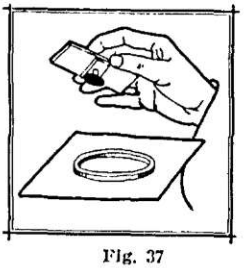
Fig. 37

side and claim the coin has vanished. In response to requests to lift the ring, you affect to misunderstand and again move it around, keeping it carefully on the paper all the time. Finally, having worked this for all it is worth, allow a spectator to lift the ring. In the meantime you have taken the cover in your right hand, leaving your left hand free to drop the fake into a pocket.

THE TALKING COIN

EFFECT: A borrowed coin, dropped into a glass, becomes animated, dancing in the glass in time to the music and answering questions intelligently by the usual spiritualist code.

Although this is an ancient among coin tricks, with good presentation the trick goes over as well as ever. You require the aid of a friend, placed behind a screen or in an adjoining room, to manipulate the thread by means of which the trick is worked. This thread is best arranged thus: To one end attach a pellet of good adhesive wax. Press this pellet on the cover of a fairly large book then pass the thread through a bent pin which you fasten in the back of the book. You have the book and a glass behind the scenes, the thread so arranged that it will reel out freely when required. When you are ready to introduce the trick, go to the side and get the book and the glass. The book you place on the table, professedly to cut off all connection between the table and the glass. This latter by the way has a minute notch filed on its edge. This notch should be just deep enough to allow the passage of the thread. You have the glass examined (the notch will never be noticed), and place it on the book, notch to the rear.

Borrow a coin, having it marked first. Hold it very openly at the tips of your right fingers and go back to your table. Move the book a little further forward with your left hand and in so doing, secure the wax pellet. Then in turning the coin about, as you describe the marks on it, press the wax pellet on it and drop the coin in the glass. You see that the thread passes over the notch and you put a small plate over the mouth of the glass. Thus the coin appears to be isolated from all possible outside interference. This makes the subsequent dancing and jumping of the coin most mysterious. Your concealed assistant by manipulating the free end of the thread can now make the coin dance in time to music and answer questions. The usual code is three jumps for YES, two for NO, and successive jumps for numbers. One of the best possible uses for the trick is to work it in conjunction with the Rising cards.

COIN AND BOTTLE

Many excellent effects have been made possible by the use of folding coins. They are made by first filing a shallow groove in the rim. The coin is then cut into three pieces as in Fig. 38, a very small rubber band is placed in the groove and the cut coin will then be held together. If the cuts are properly made the coin will bear casual inspection.

One of the most popular tricks performed with such a coin is the passage into a bottle. Borrow a coin and exchange it for your faked coin which you hold in your left hand. In closing your left fingers on it secretly fold it. Taking up a bottle with your right hand push its neck into your left fist on the little finger side, introducing the folded coin into it. With a little shake, or by striking the bottom of the bottle smartly on the right hand, the coin will pass down through the neck and by the tension of the rubber instantly reassume its flat form. Jingle the coin in the bottle to prove its solidity.

To extract the coin you must get the cuts exactly in line with the neck of the bottle when a sharp blow on the bottom will force it out. If you have a large tray available it is much more convincing to break the bottle, that being, you say, the only way to get the coin back. Then change it for the borrowed coin as you go to hand it back to the owner.

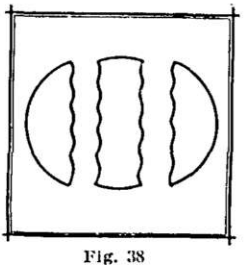

Fig. 38

A half dollar is placed in the center of a handkerchief. The four corners of handkerchief are bunched together and a finger ring is placed over the ends of the handkerchief and pushed down to the coin inside. Spectator holds the corners of the handkerchief and although the ring is much smaller than the half dollar, the ring goes right off the handkerchief despite the coin inside there. The folding coin above is the secret. Spectator holds the handkerchief by the corners. Performer just folds the coin and pushes it through the finger ring. Open out handkerchief and switch the coin for the borrowed half.

AN EASY TRICK

You have a half-dolar and a shell to fit it. Show them as one coin, which you place on the table. Cover it with a borrowed hat and announce that you will make the money return to your hand, then changing your mind, say you will take the coin in your hand and make it return to the hat. Put your hand under the hat and bring out the shell. Show it, its good side to the audience, of course, then vanish it by one of the various sleights already explained. Lift the hat and show the coin has arrived.

COIN AND STRING

You have a shell coin, through both shell and solid of which a hole has been drilled.

Palm the shell and hand the coin to be examined and marked. Taking it back you pass out a piece of string about two feet long and while this is being tested slip the shell over the coin. Threading the string through the holes in the shell and the coin, you have the two ends held by spectators, the coin being at the middle of the string. Throw a handkerchief over the coin. You then decide to attempt an extraordinarily difficult trick. You say you will take the coin off the string and then pass it back again while the ends of the string are held. Put your hands under the handkerchief and slide the shell only along the string, keeping its good side uppermost, until it comes into sight. The holder of the end near it is asked to let go for a moment while you slip the coin off.

The string is then held taut by the two spectators. Vanish the shell by palming it in the right hand as you apparently place it in your left hand. Take a throwing motion with your left hand and at the same moment pull the handkerchief rapidly off the string and the coin is revealed on it, spinning around. You have the mark identified.

A FINGER GIMLET

EFFECT: You push the tip of your forefinger through the middle of a borrowed coin, encircling the finger ring fashion. You restore the coin and return it undamaged.

You require a half dollar with a hole cut out of its middle, large enough to allow the passage of your forefinger tip, and a shell to fit over this. Put the solid coin in the shell and conceal them in your left hand, clipped at the roots of your second and third fingers.

Borrow a half dollar, taking it in your right hand, and put it in your left, really palming it and showing the fake coin. Hold this as in Fig 39, with the shell side facing the front. Extend your right forefinger, closing the other three on your palm, effectually hiding the palmed coin. Press the right forefinger tip on the coin, turning it, and at once inserting it in the hole. The shell is thus pushed against the lower joints of the left second and third fingers and is held there while you exhibit the perforated coin as in Fig. 40.

To restore the coin replace it in your left hand, let the shell settle on top of the solid. Rub this with the ball of your thumb and show it, shell side uppermost. Apparently transfer it to your right hand, palming it, and hand the borrowed coin back to its owner.

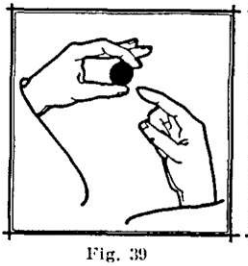

Fig. 39

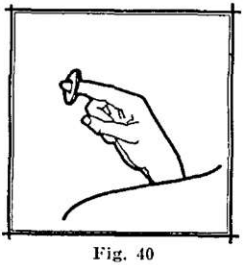

Fig. 40

A PENETRATING COIN

For this very pretty and effective trick you require a shell coin, two glasses, a small plate, and an ordinary half dollar.

You have the half dollar palmed and, as you place the plate on the mouth of the glass, lay the coin on the rim of the glass so that the greater part of it hangs over inside the glass but the weight of the plate holds it in position. Show the solid coin and its shell as two coins and put them on the plate, the shell overlapping the other. Over these place another glass, mouth downward.

Pick up the whole arrangement, the lower glass with your left hand and the upper glass with your right. Move the upper glass round in circles on the plate, gradually working the shell coin over the solid. At the very moment that it slips over and covers the solid coin, tilt the plate slightly and thereby cause the concealed coin to drop into the lower glass with startling effect.

SILVER TO BRONZE

You have a half dollar shell with an English penny to fit it. These pennies can be obtained at Holden's Magic Store. You have this palmed in your left hand, then borrowing a half dollar and taking it with your right hand pretend to put it in your left, really palming it and showing the faked coin. From your pocket take a box of safety matches, leaving the borrowed coin in the pocket. Empty out the matches and taking the drawer place it over the faked coin on the back of your left fist. Lift it several times showing the silver coin, then by pinching the sides of the drawer you lift off the shell leaving the penny in view. Let the shell fall into your right hand and throw the drawer down on your table. Toss the penny from the back of left hand and catch it between finger and thumb, then take it with right hand letting shell fall into the left hand. Hand penny to lender of coin and thrust both hands in pockets. Drop shell and palm borrowed coin. Taking the penny with your right hand you put it in left executing the one hand change. Close left hand and rub coin vigorously. Finally show the change back to silver, and return the coin.

CHAPTER V.

ADVANCED SLEIGHTS

1. You hold your left hand with its back to the audience, the fingers curved inwards and the thumb stretched out. Take the coin you wish to vanish between the tips of the second and third fingers of your right hand.

Advance your right hand towards your left and insert the coin between the left thumb and fingers, Fig. 44. As soon as it is out of sight bend your two right fingers round your left thumb and grip the coin for a moment in the fork of the right thumb, Fig. 45.

Withdraw the two fingers from the left hand which you close as if it held the coin and, as you make a half turn to the right, grip the coin with the same fingers, lift it a little upwards, Fig. 46, and then push it through to the back of the hand between the first and second fingers. The movement is completely covered by the tips of the fingers and thumb. As soon as the coin is pushed between the fingers open the hand fully, Fig. 47.

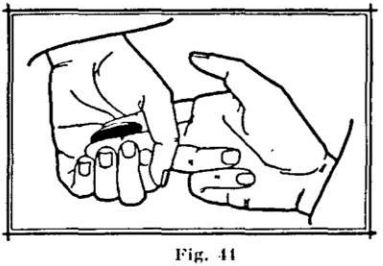

Fig. 44

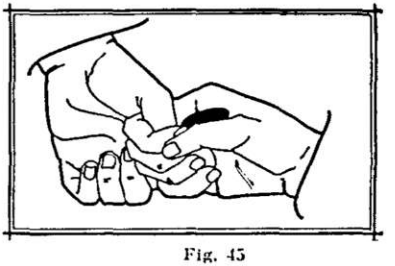

Fig. 45

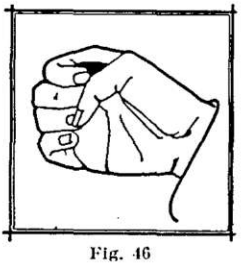

Fig. 46

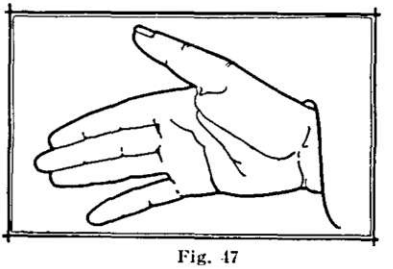

Fig. 47

Vanish the coin from the left hand, and, to recover it, you may release it from the back of the fingers as you make a sharp tossing movement with your right hand. The coin apparently drops from the air and you catch it in your right hand.

2. Hold your left fist with its back to the audience but this time you have the little finger uppermost. Place a coin in the opening between the thumb and forefinger and push it into the fist with your right forefinger, Fig. 48.

As you pretend to push the forefinger upwards as if pushing the coin further into the fist, you really make it slide round the left thumb and drop under the closed second and third fingers which open a little to receive it and then close again hiding it, Fig. 49.

Withdraw the right hand as in Fig. 50. Pretend to crumble the coin away and point to the empty left hand as in Fig. 51. Since the three fingers of your right hand were closed throughout no one will imagine that the coin has been secreted there.

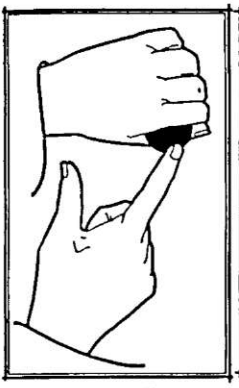

Fig. 48

Fig. 49

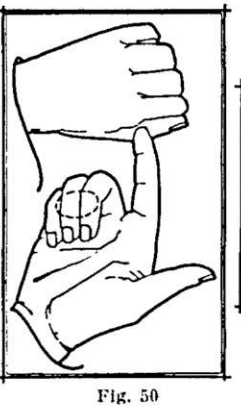

Fig. 50

Fig. 51

3. This is considered by many artists the best of all the methods of vanishing a coin.

Hold the coin between the tips of the first fingers and thumb of your right hand and stand with your right side to the front. You actually place the coin on the palm of the left hand as in Fig. 52, but do not release it. Close the fingers of the left hand and as soon as they hide the coin, extend your right second, third and fourth fingers and withdraw your right hand, Fig. 53, the coin remaining gripped by the tips of the first finger and thumb, but hidden by the other

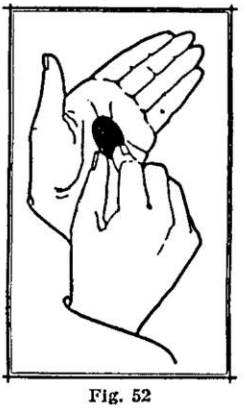

Fig. 52

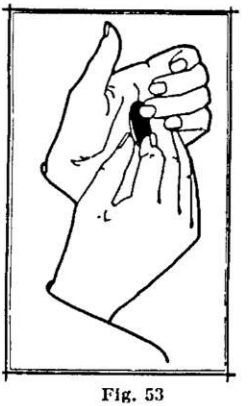

Fig. 53

three fingers. In the meantime you close the left hand and move it away, closely following it with your gaze. As your right hand drops naturally to your side transfer the coin to the Palm Proper.

Six or more coins can be vanished by this sleight one after the other, but care must be taken that no sound is made as they are transferred to the palm of the right hand.

CHAPENDER'S METHOD OF PALMING

4. Hold the coin as in Fig 54, the greater part of the coin being below the thumb. As you move your right hand towards your left open the fingers so that the first joint of the second finger comes in front of the coin, Fig. 55, and grips it against the first joint of the third finger at the back, Fig. 56.

Open and extend the left hand ready to receive the coin which you place on its palm. Then as you close the left fingers press the coin into your right palm, holding it edgewise but leaving the tips of the thumb and fingers in position shown in Fig. 57. Allow the spectator to see you pull out the finger and thumb and they will be convinced that the coin remains in your left hand.

Straighten out your right fingers, back of the hand to the front, the coin remaining securely palmed on its edge as in Fig. 58.

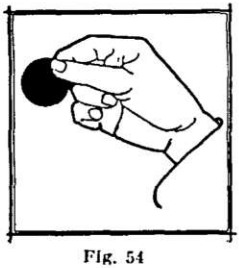

Fig. 54

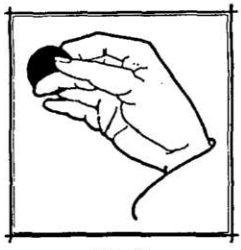

Fig. 55

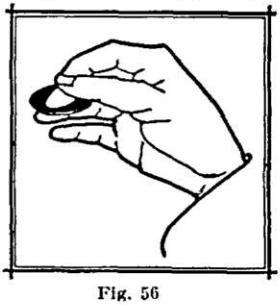

Fig. 56

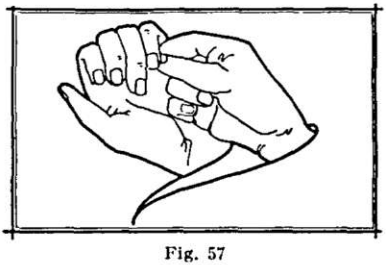

Fig. 57

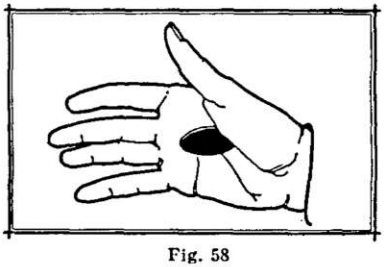

Fig. 58

TWO FINGER PALM

5. You hold the coin between the tips of your right first and second fingers, closing the other two fingers on the palm. You have your right side to the front.

Extend your left hand open, flat, with the palm to the audience, and place the coin against its palm. Hold it there as you close your left fingers slowly over it, beginning with the little finger, Fig. 59.

Move the left hand away as if taking the coin and bend the two right fingers into the palm concealing the coin, Fig. 60. At the same time turn the left hand over downwards, bringing its back to the front. Keep your eyes fixed on the left hand.

Keep your right hand stationary for a moment or two, then let it drop and palm the coin edgewise, or place it in the fork of your thumb as in the Front Thumb Palm, Fig. 88, page 65.

It is most important to remember that the right hand must not be pulled away from the left, since that action destroys the illusion of the coin having been taken from the left hand.

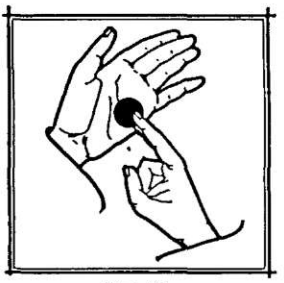

Fig. 59

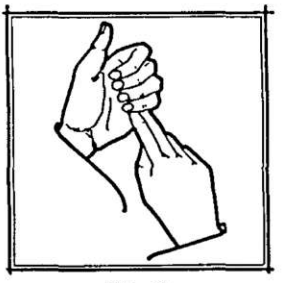

Fig. 60

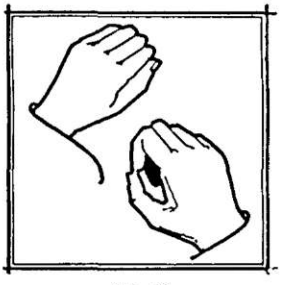

Fig. 61

ADVANCED FLOURISHES

1. The Steeplechase

EFFECT: A half dollar is made to revolve on the back of the hand, falling over from finger to finger, forefinger to the little finger, then carried round under the hand and the revolutions repeated.

You bend the first two joints of the fingers downwards and hold the coin between the tip of the thumb and the side of the forefinger as in Fig. 62. You allow the coin to fall over the top of the forefinger catching its opposite edge between the roots of that finger and the middle finger. You repeat the same movement over the second and third fingers, Fig. 63.

When the coin arrives at the little finger you let it slide through to the inside of the hand, catching it with the tip of the thumb and carrying it back to the first position. You repeat the moves as often as desired, Figs. 64 & 65.

Instead of letting the coin drop to the inside of the hand you may make it revolve in the opposite direction back to the first position between thumb and forefinger. The flourish is an effective one for close work but is of no use for a stage performance. I have seen a well known vaudeville performer finish his act with it and go off in dead silence, the audience wondering what he was doing.

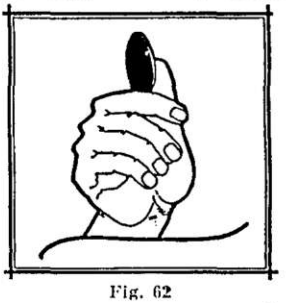

Fig. 62

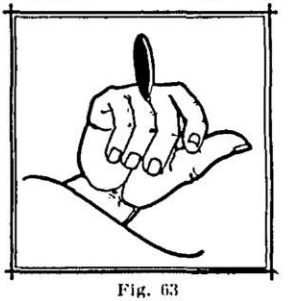

Fig. 63

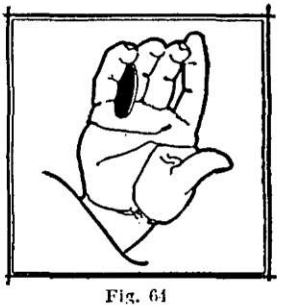

Fig. 64

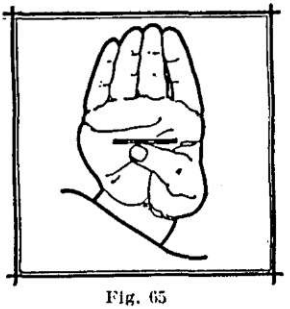

Fig. 65

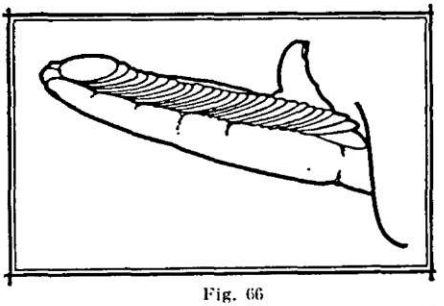

Fig. 66

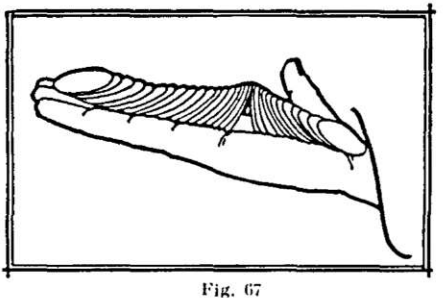

Fig. 67

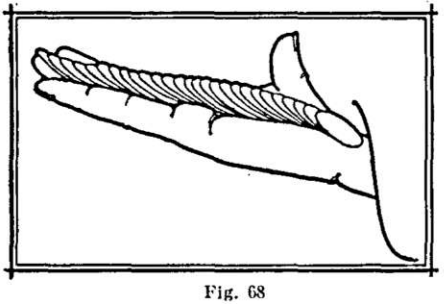

Fig. 68

2. The Coin Turn Over

You lay a row of half dollars on the palm of your hand as shown in Fig. 66, then by slightly bending up the base of the thumb you make the whole pile turn over as in Fig. 67, the coins being partly reversed. Letting them fall as in Fig.68, you bend up the finger tips and send the coins back to their original positions. With practice a regular wave may be made to run up and down the row of coins. This is a pretty flourish to introduce at the conclusion of the Miser's Dream.

3. Vanish and Recovery of Stack of Coins

You spread a large number of coins along your right hand and half way up your wrist, giving an exaggerated idea of the number in use.

Hold your left hand about waist high, cupped to receive the coins and turning your right hand over apparently drop them in, but really let the coins slide into a stack, clipping and retaining them with the fingers of the right hand with which you at once pick up your wand, or better, a small fan. Holding your left hand puffed out as if holding the coins there, fan it for a moment or two, then suddenly appear to throw the coins over the audience.

A moment later recover them from behind your right knee and pour them in a glittering stream into a bowl on your table. This flourish follows on well after the turnover and makes a brilliant finish to the Miser's Dream. The sleight appears to be much more difficult than it really is.

SLEEVING FROM BACK OF LEFT HAND

A simple and easy method is this: You toss the coin, catch it in your right hand and slap it down on the back of your left hand. Invite a spectator to guess head or tail. Show the result and repeat the toss. This time under cover of your right hand, slope your left hand back and a little downward letting the coin slide into your right sleeve. At once raise your right wrist, so that the coin is apparently covered with the tips of your fingers only. When a guess is made, rub the tips of your fingers on the back of left hand and show the coin has vanished. Drop your left hand and shake the left sleeve with your right, then drop right hand, letting the coin fall into palm and shake that sleeve vigorously with your left hand. Recover the coin from person's coat, or where you will.

This makes an effective little interlude when having borrowed one marked coin, another is being marked. Such byplay keeps up the magical atmosphere.

SPINNING COIN INTO THE AIR

Spin a coin into the air and catch it. Again you toss it up, turning your hand as you do so bringing its back to the front; as the coin falls, apparently into the hand, close your fingers as before, but really allow the coin to fall into your sleeve, Figs. 69 & 70. The entry into the sleeve is concealed by the back of your hand and wrist and if you time the closing of your hand properly the illusion will be perfect.

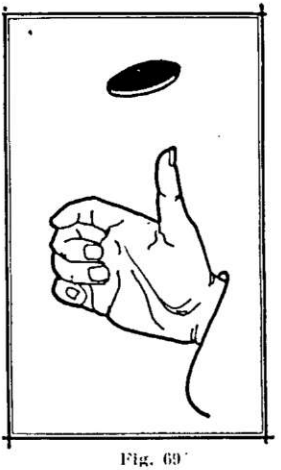

Fig. 69

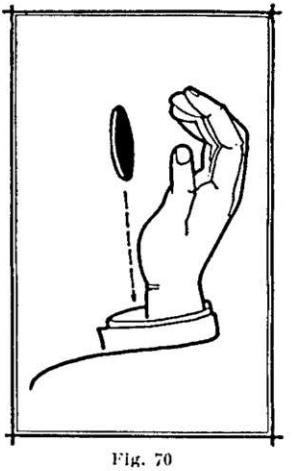

Fig. 70

Some Variations

1. Place a coin on the table near the edge. Holding your wrist horizontal, place the fingers over the coin, the tip of the second finger resting on it Make a feint of picking up the coin by drawing the fingers back from the table and under cover of that bend the middle fingers sharply inward flicking the coin up the sleeve. Close the hand as if it held the coin then slowly rub it away, or better, feign to put it in your left hand, making exactly the same motions as if the coin were really transferred. Close the left hand and pretend to vanish it from there. By having a coin palmed an excellent change may be worked, by sleeving the original and showing the duplicate in your palm.

2. For magicians only. Show a half dollar and talk about the great difficulty you have in learning to hold a coin at the back of the fingers. You put the coin in position several times letting it slip away each time. Finally you turn your hand so that the palm is toward the victim and the opening of your sleeve well away from your wrist at the back. Put the coin at the back of the fingers and at once let it slide down into your sleeve. Pretending to have succeeded in holding it, turn the hand rapidly front and back, needless to say executing the moves in flawless fashion. Finally close the fingers on the imaginary coin, transfer it to your left hand and vanish it from there. The delightfully illusory move is the invention of Mr. Chris Carven, who is not only a skilled artist, as the illustrations to this book testify, but also an accomplished magician.

3. The same effect can be obtained without the use of the sleeve. You place a coin at the back of the right fingers with your left hand, but as soon as the coin is behind the right fingers back palm it with the left. You can now execute the full routine of back and front moves with perfect precision.

4. MODIFICATION OF THE FRENCH DROP

Follow the movements described for this sleight but let the coin fall into the left palm. Then with a slight flick of the right third and fourth fingers send it up your left sleeve. Neatly done the movement of the fingers is imperceptible. Both hands can then be shown empty.

CHAPTER VI.

ADVANCED TRICKS

CARDS AND COINS

EFFECT:—Two cards are taken from any deck and freely shown. They are replaced, one on the other, and a coin mysteriously materializes and drops from them. They are taken apart and again shown and the magical production is repeated several times.

In the first section of this book a method has been explained for the production of a coin from one card. By the ingenuity of Mr. Sam Horowitz, whose reputation as one of the cleanest and cleverest sleight of hand experts of today is firmly established, this little trick has been transformed into a feat well worth the attention of any artist.

To begin with you have three coins, half dollars are the best to use, palmed edgewise in your right hand. With this hand pick up any two playing cards from any deck and place them in your left hand, face down, left thumb on the backs of the cards, tips of fingers on face, Fig. 71. Stand with your right side to the front and flick the backs of the two cards with your right fingers, then turn your left hand over showing the faces.

Turn the cards face down and, as you bring your right hand over to the left, pick up the outside coin from the palm with the tips of your middle fingers. At the moment you take the top card between your right forefinger and thumb, extend the middle fingers, carrying the coin under the lower card where it is instantly secured by the tip of the left middle finger and held concealed by that card, Fig.72.

Remove the top card with your right hand and turn it about, showing its back and face, then replace it in your left hand on the other card Draw away the lower card in your right hand at the same time retaining the coin in the same position under, and now concealed by, the first card. Show card in right hand freely and replace it in the left hand under the coin. You now have the coin between the two cards and you hold it there by pressing the tips of left thumb and fingers on the back and front of the cards. Show the two cards freely.

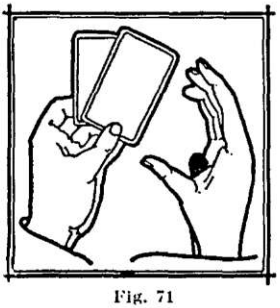

Fig. 71

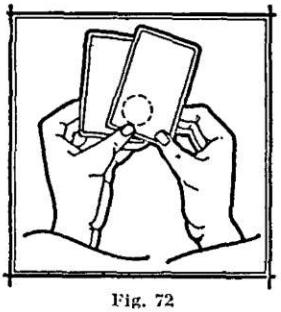

Fig. 72

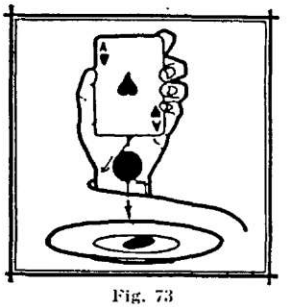

Fig. 73

You must now turn the two cards to a verticle position with the face of the lower card towards the audience. To do this take the two cards, lying flat between the tips of your right thumb and forefinger for a moment, then grip them by their sides from above, between the left thumb and fingers, and place the tip of the forefinger on the back at the point where the coin lies between the cards. By pulling the sides of the cards back a little they are bent lengthwise and the pressure of the forefinger tip will hold the coin firmly between them.

Hold the cards up vertically over a plate, the face of the bottom card to the front and, after a few passes downward with your right fingers, let the concealed coin drop on the plate by relaxing the pressure of the forefinger, Fig. 73. The sudden appearance of the coin is a complete surprise. The moves have been so open and apparently without guile that there is no clue to its materialization.

The same moves are made with the two remaining coins. When you have the last coin behind the card in your left hand, you can show the palm of your right hand freely as you show each card, and you should make the most of this, the impression on the minds of the spectators will be that they have seen all parts of the hands throughout the trick.

In the clever hands of Mr. Horowitz the feat never fails to create a complete illusion.

AN OPTICAL ILLUSION?

EFFECT: A coin is made to disappear and reappear at the will of the magician.

Spread a borrowed handkerchief over your left hand, bringing the middle of it over the palm of the hand. Borrow a half dollar, first having the owner mark it, and hold it up at the tips of the first and second fingers of your right hand, turning the hand about to show all parts of it.

Deliberately, with your right side to the spectators, place the coin against the handkerchief on your left palm and apparently close your left fist on it enclosing it in the fabric, in reality you execute the two finger palm, Figs. 59-61, page 47, retaining the coin in your hand. Move the closed left hand a little outwards and drop your right hand

for a moment, then raise it and grip the side of the handkerchief at a point about three inches above your left wrist. Shake this part of the fabric with a quick forward and backward motion of the hand of about two inches each way, at the same time kneading the fingers of the left hand. Keep your eyes riveted on that hand. Suddenly open the left fingers out flat but continue the forward and backward fluttering of your right hand The coin has vanished.

Again close your left fingers and just as you do so, your right hand, making a forward movement, releases the coin so that it flies out and is caught in the left fist. The two motions of releasing the coin and closing the fist must synchronize, in which case the flight of the coin is invisible. Continue shaking your right hand and a moment or two later open the left hand and show the coin lying on the handkerchief. It is essential that the shaking shall be the same throughout, any tendency towards making a distinct throw when the coin is released must be carefully guarded against.

Again put the coin on the handkerchief and close your left fingers, seize the edge of the fabric and begin to shake it. Then, under pretence of showing the mark, open your left hand and show the coin, pick it up in your right hand. Once more place it on the left hand, really palming it (vary the method of palming if possible), close the left hand and take up the edge of the fabric. This time raise it a little and, under cover of the first forward movement, release the coin so that it goes under the handkerchief into the left hand, the fingers of which are lifted just enough to let it pass.

Continue the shaking for a moment or two as before, then open your hand, but to your surprise there is no coin there. You are bewildered for an instant, then, with a smile, you pull the handkerchief off your left hand and show the coin lying on its palm. The effect can only be realized by actually trying out the moves.

This clever trick also is the invention of Mr. Horowitz.

THE SYMPATHETIC COINS

EFFECT: Four coins are placed on the corners of a handkerchief which is spread on the table. The coins are covered alternately with two small squares of paper and they pass across, one at a time, until all four are under the one paper.

You require a handkerchief, preferably of dark color, four half dollars, which you borrow and have marked, and two pieces of stiff paper, about four inches by four. Spread the handkerchief out and place one coin on each corner. Standing behind the table take the two squares of paper, one in each hand, thumbs above and fingers below, and make the following moves:

a. Cover the two front coins calling attention to the fact that the other two remain visible.

b. Cover the rear two, showing the two front coins in position.

c. Cover the coin at the front left corner and that at rear right corner, leaving the other two in sight.

d. Cover the right hand front coin and the left hand rear one. Calling attention to the other two coins, asking if all can see them plainly, press with your thumb on the left edge of the front coin through the paper and quietly lift it with right fingers. Don't look at the paper while doing this and make no visible move of the paper or right hand.

e. Now comes the critical move. Retain your right hand in the same position and bring the left hand paper squarely in front of it, then move your right hand with the paper and the hidden coin away, instantly dropping the left hand paper on the spot where the abstracted coin is supposed to lie. Move your right hand over to the left and lay the paper down over the coin at the front left corner, releasing the hidden coin, placing it alongside, but being careful not to let it touch the coin there.

If you have succeeded in doing this cleanly the rest is easy. Take up the lower left hand coin in your right hand and lift that corner of the handkerchief, fingers pushed well underneath and thumb above. Show the coin plainly then push it under the corner towards the paper over the two coins, but really leave it between the left first and second fingers. Raising the handkerchief a little you make the two coins under the paper come together with a chink, as if the coin you just showed had passed thru at that moment.

Withdraw your right hand and lift the paper showing the two coins and at once drop the corner of the handkerchief from your left hand and take the paper from your right hand with your left.

A moment later put the paper down over the two coins releasing the third, and repeat the preceding movements with the coin at the lower right hand corner.

Raise the paper and show the three coins. To pass the last coin which you have really just put with the other three as you covered them again, raise the edge of the paper which has been lying at the front right hand corner of the handkerchief, just a little and make a pretence of blowing the coin across. Lift the other paper and reveal the four coins all together.

Well presented the trick is one of the best of impromptu coin tricks and is well worth the time required to master it.

Second Method

For this you require an extra coin of your own which you have palmed. Arrange the four coins in the same way but do not remove the coin from the right hand corner in covering it, simply place the palmed coin with the other under the left hand paper.

From this point you work exactly as has been explained in the first method until you have shown three coins together and have secretly added the fourth. Then lift the paper at the right hand front corner and proceed to vanish it by one or the other of the various sleights already explained. If you are an adept at sleeving, that is a good method to use here. Finally show the four coins under the left hand paper.

Contrary to the well-known rule against immediate repetition you may repeat the trick by using this different plan and so leave your audience more mystified than ever.

COIN AND ENVELOPES

EFFECT: A marked, borrowed coin is passed into the innermost of a nest of three envelopes made magically from a piece of newspaper. This is done a second time with another piece of paper and, finally, the envelopes change mysteriously back to two pieces of newspaper.

For this most effective trick you require three copies of the same issue of a newspaper. Pick out some striking advertisement and tear out from all three, pieces large enough to make up six envelopes. From one of these make two sets of three rough envelopes which will nest. Take three coins, quarters are best, as much alike as possible, and put on each of them a plain mark, such as a cross, scratched with a penknife. Put one of these coins in each of the innermost envelopes of the two nests and seal the envelopes with daubs of sealing wax. Crumple up one of the nests of envelopes and put it in your right hand trousers pocket, the second you also ball up and place under one of the pieces of newspaper on your table. The third paper you tear in two, roll the pieces into a ball and place them at the top of the right hand trouser pocket. In a coat pocket you have a stick of sealing wax and your third marked quarter you have palmed.

Begin by inviting a spectator to come up to assist you. Having seated him go down and borrow a quarter which you have the owner mark very plainly, handing him a penknife to do that. On the way back change the borrowed quarter for yours and hand this to your

volunteer assistant, asking him to take careful note of the mark and you secretly drop the original coin in your trouser pocket. Take up the sheet of newspaper, at the same time securing the nest of envelopes, holding it behind, tear the paper in half, retain the half under which the nest is hidden in your right hand and place the other half down.

Let the assistant put the coin on the middle of the paper under your thumb and at once crumple up the sheet into a ball, using your right hand only. Squeeze this ball tightly against the ball of envelopes, hold them up and show them as one parcel. Turn them over bringing the envelopes to the top and let the other little parcel fall to the roots of the fingers, holding it there by closing three fingers on it. Turn the hand over, keeping the ball of envelopes in view between forefinger and thumb and put it in assistant's hand, telling him to hold it tightly.

Take the sealing wax from your pocket, leaving the palmed parcel behind. Touch the assistant's hand three times announcing that a mysterious effect will happen. He opens out his parcel and finds it changed to a sealed envelope. In this he finds another, in that a third, and in this last the quarter which he identifies by the mark. Apparently the trick is finished and the audience applaud your success. Ask the assistant to hand the coin to its owner. But you call him back and ask him if he is sure he will remember how the trick was done. Offer to go through the movements again. In the meantime you have got the second ball of envelopes from your pocket and you take up the last piece of paper from the table, holding the balled envelopes behind it in your right hand. Again the assistant puts the coin on the paper, you crumple it up, making the change as before, touch it with the sealing wax and get rid of the other ball.

The second set of envelopes is opened out and in the innermost the person finds a coin and again he identifies the mark. While all this is being done you secure the ball of paper from the top of your trouser pocket in your right hand. Gather up the pieces of the envelopes, squeeze them tightly with both hands, leaving them in your left hand and hand the ball formed of two pieces of paper with your right to the assistant. Turn to the table to get the sealing wax and drop the envelope pieces in your left coat pocket. Let the assistant take the wax and touch the bundle three times. On opening it out he finds he has apparently transformed them to the original two pieces of paper.

You have had ample opportunity to secure the borrowed quarter from your pocket. You take the coin just identified by your

assistant and, on the way back to the owner, you change it for his and you have him acknowledge it as his own.

For set performances for which you can obtain programs beforehand, you can use these instead of newspapers and enhance the effect. The trick was a favorite of the late Charles Bertram and he invariably scored heavily with it.

COIN AND ORANGES

The same principle is made use of in this trick. You mark two half dollars of your own, that are alike in general appearance, the same way, as for instance with a bold cross. One you place in an orange by making a slit in its side, a second orange you prepare by making a similar slit in it and a third orange you leave intact. You have these on your table, the whole orange between the other two. Also on the table you have a plate and a knife, the second half dollar you have in your pocket.

Ask for the loan of a half dollar and, while an accommodating spectator is marking it, palm your coin. Take the coin from the lender and, in handing it to a second person a little distance away, change it for your own by the one hand change. Leaving the coin with this second spectator return to your table, lean over it with your back to the audience for a moment to move the oranges to its front edge and slip the borrowed coin into the orange with the slit in its side. Place the three in a row, the unprepared one in the middle. Ask the second spectator to choose one of the three. If he asks for the middle one toss it to him and ask him to certify that the fruit is unprepared. If right or left is called you interpret the request in the usual magician's way to fall on the orange with your duplicate coin in it. Thrust the knife into the slit at the back and get a person to hold the orange up thus impaled.

Take the coin from the spectator and, retiring a little distance, you vanish it, pretending to throw it towards the orange. This is cut open and your duplicate is found and its mark identified. Take this coin and wiping it with your handkerchief, make a pretence of being about to return it to spectator No. 1, then ask him if he really understands the trick. Offer to repeat it. Go to your table and thrust the point of the knife into the orange that contains the original borrowed coin. Let the lender hold this up. Vanish your duplicate coin by your favorite method. The orange is cut open and the original marked coin is found by the lender himself.

It is not advisable to make this the concluding item of your program. The two spectators might get together and find that the last coin has a different mark to that passed first into the orange.

THE PERIPATETIC

EFFECT: Four marked coins are dropped into a pickle jar, or coin pail, from which they pass one by one into a glass held in the magician's hand. At each stage of the trick the marks are identified.

Half dollars are the best coins to use for this trick and you will require one of your own which has a tiny hole drilled near its edge.

By means of this hole a piece of fine black silk is tied to the coin. The silk should be about 20 inches in length (the exact length can best be ascertained by experiment), the free end being fastened to the top vest button, and the coin placed in your lower right vest pocket. Besides this coin you should have a large, straight sided pickle jar, failing that you may use an unprepared coin bucket or a hat.

Begin by borrowing four half dollars and have each of them plainly marked. While this is being done you will have ample time to get your coin from vest pocket into your left hand. Receive the four coins in your right hand, allowing them to be dropped on its palm by the lenders. You so manage that one coin shall be in the correct position for the Palm Proper so that you can retain it there at will. Going to your table transfer the coins to your left hand apparently, really retaining one in the right palm, but as four coins are at once seen in your left hand the spectators are satisfied. With your right fingers take up the pickle jar and show its interior. Drop the four coins from your left hand, one by one, beginning with the threaded coin, into the jar. The last one you may toss in the air, letting it fall in the jar. Allow it to be seen unmistakably that your left hand is empty.

Transfer the jar to your left hand, taking care that the thread comes between the fingers. By extending your left arm the prepared coin will be drawn up under your left fingers. With your right hand pick up a glass, taking it by the rim with the tips of your fingers and thumb so that the palm of the hand and the coin held therein is just over the stomach. Hold the jar as high as possible with your left hand, while the right holds the glass below it at about waist level. Order a coin to pass. Give the jar a little shake and immediately after let the palmed coin drop into the glass by relaxing the grip by the thumb muscles.

Invert the jar over a plate and three coins only fall out, your threaded coin being safely concealed beneath your fingers near the top of the jar. Place the glass down and picking up the three coins with your right hand you transfer them to your left, really again retaining one in the right palm and showing the threaded coin with the other two in the left hand.

Two more coins are passed from the jar to the glass in exactly the same way as the first coin. The treatment of the last coin is by means of change No. 1. Simply palm the coin in the right hand as you apparently place it in the left, immediately showing the threaded coin. This is dropped into the jar and from thence passed into the glass in the same way as the others. Finally show the jar empty and carry the glass down to the owners of the coins and have them identify their marks.

This trick is very effective and worth the attention of any performer. It is likely to puzzle even professionals who are not in the know.

HAN PING CHIEN COIN TRICK

EFFECT: Four coins, pennies for instance, are openly taken in one hand and a second set of four pennies and one dime in the other. The four pennies are magically passed thru the table top and join the coins in the other hand.

This trick is one of the best that can possibly be done while seated at a table. No sleights are employed but it requires careful working and accurate timing and misdirection.

Begin by showing eight coins of the same denomination, say pennies, and one dime. Place four of the pennies at your left hand and the other four with the dime at your right. Pick up the four with your left hand, counting them, and do the same with the right hand and the other five coins. You now propose to pass the four pennies from your left hand through the table into your right hand which you pass under the table to illustrate what you are about to do. As you do this leave the four pennies stacked on your knee, bringing your right hand up closed and containing the dime only. Rest both elbows on the table, the closed hands being about six inches apart and palms downwards. Open your left hand bringing it down towards the table and drop the four pennies. Pick them up again with the same hand and count them as you do so, getting them in a pile at the very tips of the fingers against your palm.

Now comes the critical move. You bring your right hand down toward the table and opening it you drop the dime, at the same instant open the fingers of your left hand and drop the four pennies so that they fall with the dime. The left hand must not be moved, the opening of the fingers being covered by the back of the hand. Pick up the five coins with your right, counting them as before and pass the hand under the table, quietly securing the four coins from your knee as you do so. Concentrate your whole attention on the left hand and, if you have timed your actions properly, the audience will have no suspicion that the four coins have already left it. You make four throwing motions with the hand closed, then open it palm downwards and turn it over showing it empty. Bring up your right hand and drop the nine coins one by one, again counting them.

SLOW MOTION VANISH

EFFECT: A coin is taken very openly and slowly from your left hand, it is rubbed away to nothing and both hands are shown empty.

You are smoking a cigarette and you stand facing the spectator. You show a half dollar in your left hand, holding it edgewise between the ball of your thumb and the side of your first finger. You bring your right hand over to take the coin between its two middle fingers

and thumb. The moment the coin is covered by them you push it down to the roots of the left middle fingers and retain it there. The right fingers and thumb close as if taking the coin and moves slowly away. Quietly lift your left hand and take the cigarette from your mouth.

Work the fingers of your right hand about as if crumbling the coin away and then slowly open it showing the hand empty. Take the cigarette in your right hand, at the same time pulling the concealed coin forward with your right thumb to the roots of your right middle fingers. You then hold the left hand so that without calling special attention to it all can see it is empty. The position in which the coin is now held in the right hand, the middle fingers being bent a little inward in holding the cigarette with the thumb, enables you to show the palm of that hand also empty. The coin has gone.

All the movements should be made in slow motion and any one who had the good fortune to see the trick worked by Mr. John Ramsey of Ayr, Scotland, during his recent visit to U.S.A. will agree as to the perfect illusion he created with it.

FILTRATION OF MONEY — ADVANCED METHOD

EFFECT: A marked coin is placed in a handkerchief, the edges of which are held by a spectator. A second marked coin is magically passed into the bag so formed joining the first coin. Both coins are then mysteriously abstracted, the handkerchief being held by the spectator throughout.

This is a brilliant experiment and, while not requiring any great amount of sleight of hand, it will test the address of the performer to the utmost. Borrow two half dollars, first having them plainly marked, and a large handkerchief, the larger the better. A silk muffler is best if one can be obtained. You also get a spectator to come up to help you. Stand him on your left side.

Spread the handkerchief over his left hand and give him one of the coins to put down on its center. The other you show and openly put in your own pocket, really palm it in your right hand, then hold your wand in the same hand. Have your assistant take the coin thru the handkerchief, letting the four corners hang down, then gather all four corners in his left hand, allowing the coin to lie at the bottom of the bag so formed. Strike the coin several times with your want and emphasize what has been done so far.

Put the wand under left arm and grip the coin between the fingers and thumb of your right hand, placing the palmed coin against it, push the inside coin upwards and gather a fold of the fabric round the outside one. To give room for this fold you raise the bottom of the handkerchief bag upwards towards the spectator's left hand, and so arrange that the inside coin falls free into a fold of the fabric nearest to you. Under pretence of showing how securely the coin

is enclosed you have the spectator grip the coin now at the bottom of the bag, which he imagines is the one he put in, and release the four corners from his left hand. Open these out, that nearest you first, letting the free coin drop into your hand, then the other three corners. You gather them up and have spectator again take them with his left hand.

Remove his right hand from the coin below and grip it with your right hand in which you have the other coin palmed. Again lift the bottom of the bag upwards enlarging the fold in which the wrapped coin is hidden and slide the palmed coin on it, being careful not to let them jingle. The two coins are now in a little sac on the outside of the handkerchief and you take hold of that just above its mouth with your left hand. Order the second marked coin to leave your pocket and pass into your right hand. You make a catching movement closing the right fingers, pretending to catch the coin in the air. You make a throwing motion at the handkerchief and with your left hand you shake it, letting the two coins jingle together.

Finally pull the two coins from the fold one by one as if they were really being drawn thru the fabric and hand them for identification. In doing this you pull the fold right out so that the handkerchief hangs down evenly all round and there is nothing to show that might suggest how the trick was done. You call attention to the four corners being still tightly gripped by the spectator, and you spread it out to show it is intact.

Boldness of execution, rather than skill in sleight of hand, is required but, given the necessary audacity, the trick is not nearly so difficult as it appears.

A BLINDFOLD DETECTION

EFFECT: Amongst a number of borrowed coins two have been marked secretly by spectator. The coins are dropped into a hat and the magician at once finds and removes one of the marked coins although he has been blindfolded. The second coin is caused to drop through the crown of the hat to the floor.

The trick depends on a very simple principle, but it is not to be despised on that account. In good hands it has a remarkable effect and is used by some of the foremost magicians today.

Collect a dozen or more half dollars and receive them on a china plate. The first and second that are offered you ask the owners to mark secretly and as soon as they have marked them to hold the coins in their clenched fists. Give as the reason for this that you don't want there to be any possible chance of the marks being described to you by anyone else. Take up a little time in collecting the other coins so that being in contact with the cold plate they will lose any warmth they have acquired from being in their owners' pockets. In the meantime the two marked coins will have become warm by being held in the two spectators' hands. Pour the

coins into a borrowed hat from the plate and let the two spectators drop their marked coins in amongst them, each time having the hat shaken so that the coins are all mixed up.

Put the hat down and allow the audience to blindfold you as securely as they please. The hat is handed to you. You have only to feel for the warm coins, one of which you palm in right hand the other you take out and drop on the table. While this is being identified stand with your left side to the audience, holding the hat with both hands by the brim. Press the coin between the outside of the hat and the band round it where it will remain securely.

The first coin having been identified pretend to try to find the second. Try first with your right hand, letting the crown of the hat rest on your left palm. Then put the hat on your right palm and feel for the coin with your left hand. You have thus shown in a perfectly natural way that your hands are quite empty.

You are chagrined at your failure but you decide that the coin shall be made to appear in a more magical manner. You order it to separate itself from the others and penetrate through the crown of the hat. You shake the hat, jingling the coins inside, then with your two thumbs press the hat in, near the point at which the coin is held under the band, Fig. 74. The coin falls to the floor with an astonishing effect. It is picked up by the spectators and the mark is identified.

It is reported that one of the most expert performers of today does this trick with three coins and unerringly picks out and hands to each spectator his marked coin. This is possible by having the first coin offered marked and held, then collecting a few on the plate, having a second coin marked and held, going on with the collection and having a third one marked after that. The varying degrees of warmth indicating which coin was marked first, which second and which third. However, the method with two coins explained above will be found easier to work and the variation in the manner of finding the second enhances the effect.

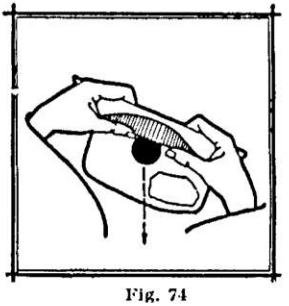

Fig. 74

CHAPTER VII

ADVANCED MANIPULATIVE SLEIGHTS

1. THE PRODUCTION GRIP

In all manipulations with coins it is absolutely necessary to show as much as possible of its surface when the coin is being exhibited to the audience. To do this the coin should be nipped by the extreme tips of the thumb and forefinger as in Fig. 78, flat side to the front.

By using this grip whenever you have occasion to show a coin to the spectators you will soon form the habit of holding a coin by the tiniest possible part of its edge. The second, third and fourth fingers must be closed into the palm. The coins themselves must be kept brightly polished.

Before going into the explanations of the various manipulations a word of caution is necessary. All movements of your hands in these sleights must be made deliberately. Fast or jerky motions ruin the illusion completely. Whenever the fingers have to be moved rapidly it is done under cover of the back of one hand or the other, or the larger motion of the hand itself. Above all study to make all movements naturally.

THE BACK AND FRONT PALM

All the moves in these explanations should be followed with the coin or coins in the hand with no attempt at speed in execution.

A. TO VANISH THE COIN AT THE BACK OF THE HAND

1. Exhibit a coin as in Fig. 78, at the tips of the right thumb and forefinger, the hand a little above shoulder height.

2. Drop the hand a few inches and as it falls push the lower edge of the coin over the first joint of the forefinger, letting the coin turn over downwards against the back of the first joints of the second and third fingers until its lower edge strikes against the side of the top joint of the little finger.

3. Move the forefinger on to the upper edge of the coin and remove the thumb, leaving the coin clipped at the back of the two middle fingers, as in Fig. 79. Straighten out all the fingers. Fig. 80.

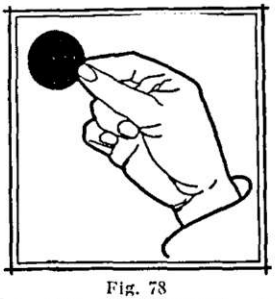

Fig. 78

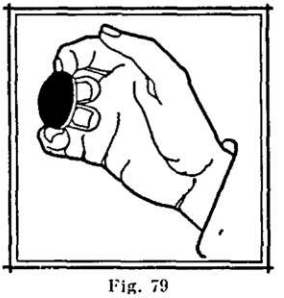

Fig. 79

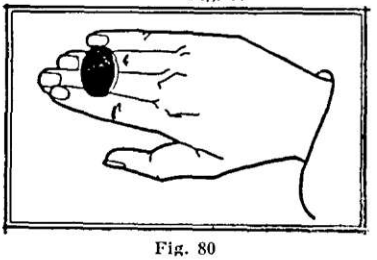

Fig. 80

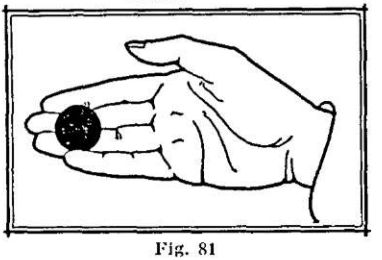

Fig. 81

4. Do not stretch the thumb straight up at right angles to the hand, a common fault. Bend it about half way in an easy natural pose as in Fig. 80.

5. The action is covered by the downward movement of the hand which is at once brought up with a graceful throwing motion, as if the coin were being gently tossed into the air, and you follow its supposed flight with your eyes.

B. TO BRING THE COIN TO THE FRONT OF THE FINGERS

1. Bend all four fingers into the position shown at Fig. 79, supporting the coin entirely by pressure of the first and second fingers against its opposite edges, leaving the two middle fingers free.

2. Bend the two middle fingers inward until their tips press on the inner edge of the coin, causing it to make a half turn as you straighten the fingers out behind it. The coin will now be in position shown at Fig. 81, the back of the hand being to the front.

3. The action is covered by a slight drop of the hand and a movement to the left as the hand is turned bringing its back to the front. The revolution of the coin should be practiced with the hand at rest until the coin can be securely held as it turns.

Some performers ruin this beautiful sleight by turning their hand a dozen or more times in quick succession, thereby telegraphing to the audience that the coin is there all the time but moved so quickly that it cannot be seen, although it generally IS seen. Such a performance is mere jugglery and robs the effect of its illusion. If you transfer the coin to the front of your hand under cover of a natural turn to the left, you have shown both sides of your hand and nothing more is needed, the coin has vanished.

THE FRONT FINGER CLIP

The coin is held by the front finger palm as in Fig. 81. To arrive at the position shown in Fig. 82, simply move the forefinger forward a little and press it against the edge of the coin, clipping it against the side of the middle finger, at the same moment releasing your hold with the little finger.

Keep the fingers bent slightly inward in a natural pose, not stretched stiffly straight out.

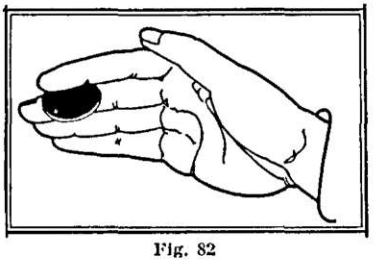

Fig. 82

Method I. THE BACK FINGER CLIP

Hold the coin by the front finger clip, your hand being about breast high. Place the tip of your thumb on the edge of the coin, swing your hand round to the right bringing its palm to the front and, as it nears the end of the swing, push the coin through to the back, clipping it by the extreme edge as in Fig. 83.

Method II.

Stand with your left side to the audience and show the coin flat, holding it between your right forefinger and thumb, finger above and thumb below, as in Fig. 84, the other fingers being curled into the palm.

Drop your hand as a preliminary to tossing the coin into the air, as you do this straighten your middle finger bringing its second joint behind the lower edge of the coin. Clip the extreme edge of the coin between this finger and your thumb.

Slide your forefinger down in front of the coin and grip the edge of the coin against the side of your middle finger. Release your thumb and the coin is held as shown in Fig. 83.

Now raise your hand with a tossing motion and follow the imaginary flight of the coin with your gaze.

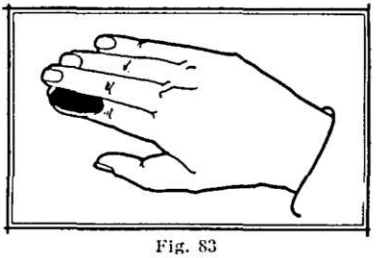

Fig. 83

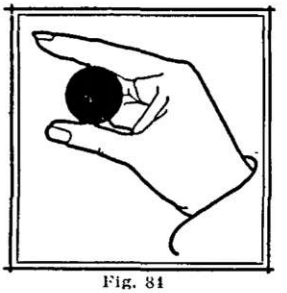

Fig. 84

THE BACK THUMB PALM

This sleight will require some practice but its mastery is well worth while. The movement begins with the coin held by the back finger clip, Fig. 83. Bend your thumb down and clench your fingers, close the fist naturally bringing the coin between the lower joint of the thumb and the back of the first joint of the forefinger, Fig. 85.

Push the thumb upward sliding the coin to the position shown in Fig. 86, clipping it at the back of the fork of the thumb. At once straighten out the fingers, tilting the hand slightly backward.

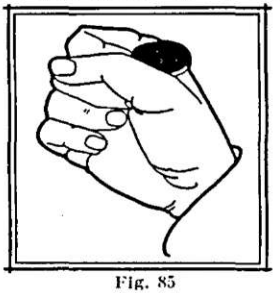

Fig. 85

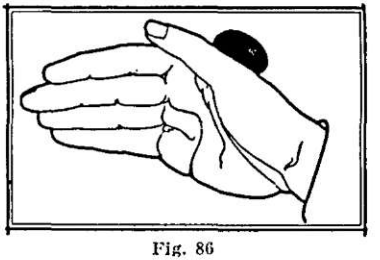

Fig. 86

The action should be practiced with the hand at rest. When facility has been acquired you do it under cover of making a grab in the air as if trying to catch a coin, the hand moving upward a little. Open the hand immediately, showing it empty and affect an air of disappointment.

Fix your eyes on a point a little further away and again make a clutch at the imaginary coin, this time as your hand comes up, lift your thumb slightly and the coin will slide into your clenched fist. Open your hand in triumph and show the coin lying on your palm. This is one of the most effective of all coin productions.

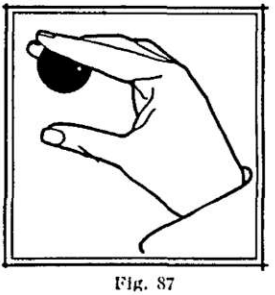

Fig. 87

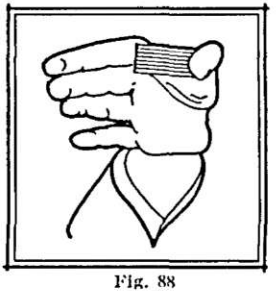

Fig. 88

THE FRONT THUMB PALM

The sleight can be done with a number of coins and affords a means of executing the prettiest and most mysterious of all coin productions. Learn the move with one coin first.

1. Grip the coin between the first joints of the first and second fingers as in Fig. 87.

2. Bend the fingers and bring the coin well into the fork of the thumb.

3. Press the lower joint of the thumb against the edge of the coin and retain it by pressing its opposite edge against the base of the first finger, Fig. 88. Bend the point of the thumb slightly downward.

Six or more coins can be palmed in this manner with the hand being held palm outwards, yet the coins are completely hidden and the position of the hand appears to be perfectly natural, Fig. 89.

PRODUCTION FROM FRONT THUMB PALM

To produce the coins one by one from the palm as shown in Figs. 88 and 89, proceed as follows:

1. Bend the tip of the second finger below the bottom coin of the pile and pull it forward, retaining your grip on the others, Fig. 90.

2. Place the tip of the first finger on top of this coin and clip it between the two fingers.

3. Straighten the fingers bringing the coin into full view at the finger tips, Fig. 91.

The action of the fingers is covered by a slight downward movement of the left hand.

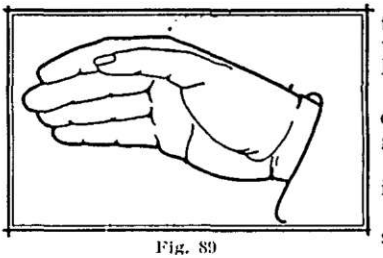

Fig. 89

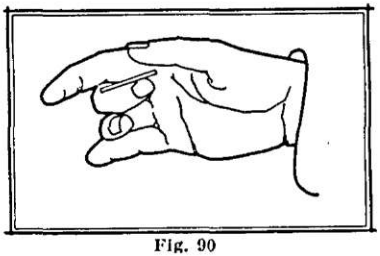

Fig. 90

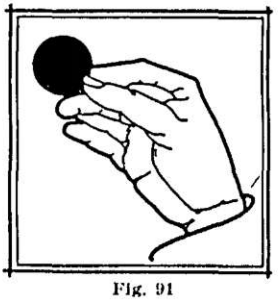

Fig. 91

THE PINCH VANISH

Show the coin, holding it as in Fig. 84, by its edges between thumb and forefinger.

Slide the tip of your forefinger down over the face of the coin and clip its lower edge against the tip of your thumb, the coin lying out flat towards the inside of the hand.

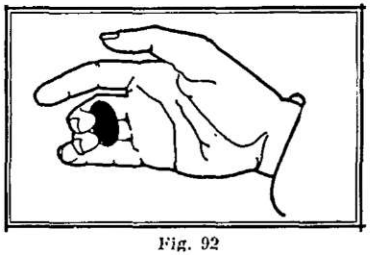

Fig. 92

Drop the second and third fingers on the coin and bend them inwards, gripping the coin against the base of these fingers as in Fig. 92.

The sleight can be used either in apparently placing a coin in the left hand or in the act of dropping a coin into a hat or pail. In the first case you execute the movement as the right hand moves toward the left and you close the left hand on the tips of the thumb and forefinger. A moment later you pull them out holding them the same distance apart as when they held the coin. The position in which you secrete the coin enables you to show the palm of the right hand empty.

In the second case you palm the coin in the act of throwing it into the receptacle, bringing up the hand apparently empty.

THE FRONT EDGE PALM

Hold the coin between the first joints of your second and third fingers, palm of the hand to the front, all fingers fully extended, first and fourth fingers apart from the other two, and the arms stretched out to the right, Fig. 93.

Bring your right hand over towards the left and, as it turns over, bend the two middle fingers into the palm, Fig. 94, and press the coin into position as shown in Fig. 95.

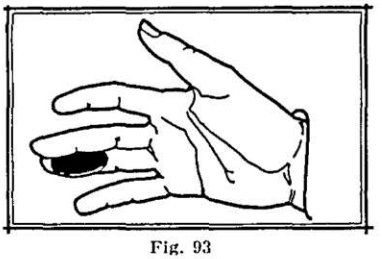

Fig. 93

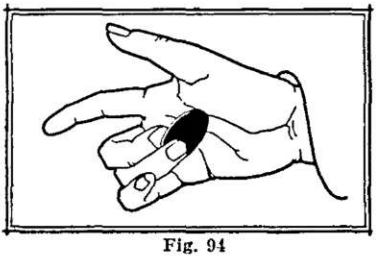

Fig. 94

Instantly straighten the two fingers and grip them with your left fingers in front and left thumb behind, the back of your left hand being to the front.

Withdraw your right fingers rather slowly, keeping your left hand closed, and point to it with your right forefinger. Finally open the left hand showing the coin has vanished.

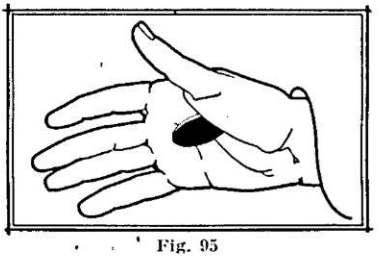

Fig. 95

The sleight can be executed very rapidly and should be done with equal facility with either hand. It is the best method for vanishing a number of coins one by one. After palming the first coin the others are slid down over it into the palm without making the least sound.

ACQUITMENT FOR FRONT EDGE PALM

Having apparently placed the coin in your right, really having "edge" palmed it in your left, you close the right hand as if containing the coin, Fig. 96.

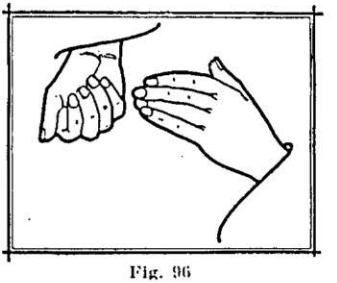

Fig. 96

Pass your left hand down over your right, opening it as your left hand sweeps past, and showing it empty, Fig. 97.

Reverse the movement of the left hand and as its palm reaches the tips of your right fingers clip the coin with the first joints of the second and third fingers, edge palm it, at once turning the hand over under cover of the left hand and continue the movement of the left hand on the back of the right up to the right wrist, Figs. 98-99.

Turn to the left and stroke the back of the left hand with the right, then turn the left hand palm to the front showing it empty. The coin is thus left edge palmed in your right hand, to be produced as you desire.

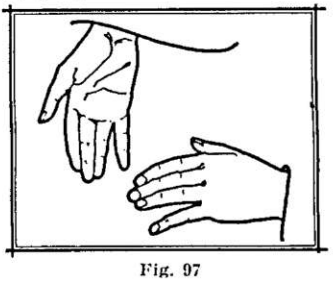

Fig. 97

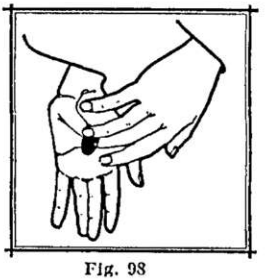

Fig. 98

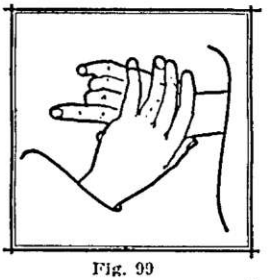

Fig. 99

THE CHANGE OVER FROM FRONT EDGE PALM

Having palmed a coin or a number of coins in your right hand by the front edge palm you can secretly transfer them to your left palm thus:

Standing with your right side to the front raise your left hand, palm outwards and fingers pointing upwards, with your right index finger extended point to your left palm, Fig. 100.

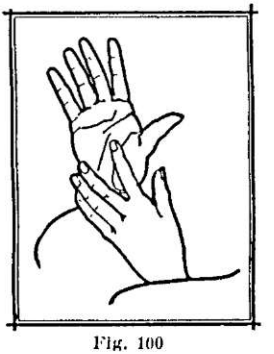

Fig. 100

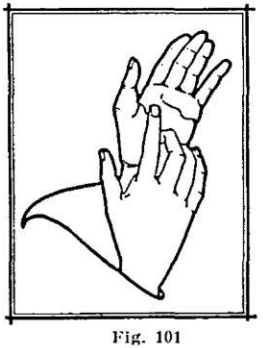

Fig. 101

Turn to your right, dropping your left hand over your right palm and the moment the back of the left is turned to the front, grip the pile in your left palm and elevate the right hand, now palm outwards and point to it as in Fig. 101.

This is a difficult move but so exceedingly useful that it should be mastered. Practice it at first with one coin, which is comparatively easy, then add coins until you can do it with half-a-dozen or more.

THE TOSS VANISH

You show the coin in the right hand, lying flat on your half closed middle finger, forefinger at the outer edge of the coin and the tip of the thumb bent under the coin against the second joint of the middle finger. This is the regular position taken just prior to spinning a coin in the air, Fig. 102.

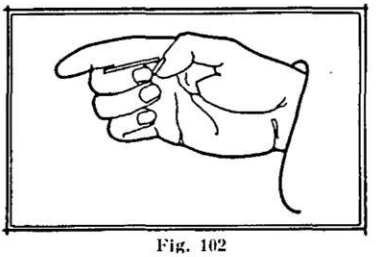

Fig. 102

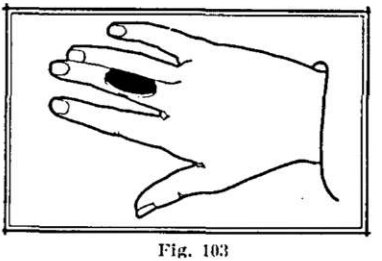

Fig. 103

Standing with your left side to the front, spin the coin into the air and let it fall back into your right hand. Holding the coin again in the same way you apparently spin it up again, really you push it between the lowest joints of your first and second fingers to the back of the hand sloping it downward. The third finger then clips its outer edge against the base of the middle finger, the coin turning over in the process, leaving the coin clipped at the back of the hand, Fig. 103.

To recover the coin you having simply to raise the hand sharply, releasing the coin which flies up into the air and you catch it as it drops. A very illusive movement.

THUMB PASS

You stand with your left side towards the front and you hold your right hand with its palm to the audience and about at the height of your shoulder.

Put a coin on the tip of your thumb as shown in Fig. 101, and bend the fingers slightly towards the coin. Bring up your left hand and pretend to take the coin, but the moment the right hand is covered bend its fingers in and down and back palm the coin as in Fig. 79. Move the left hand away closed as if it held the coin and drop the right hand slowly to your side with its palm still to the front until it reaches its lowest point, then turn your hand and reverse the coin.

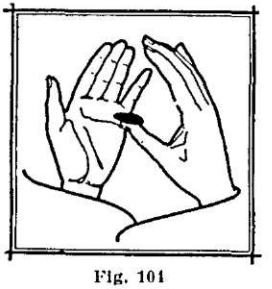

Fig. 104

CHAPTER VIII.

THE MISER'S DREAM

1. THE ORIGINAL METHOD

Since the introduction of palming coins and the modern methods of manipulating them the original form of the trick in which the magician collected real money from the air and from the spectators themselves, has been almost entirely neglected. Yet I venture to assert that any performer who will take the trouble to master it and present it in a happy, breezy style will find the trick makes the hit of his program with any audience. The great fascination the illusion has for the onlookers is that real coins are caught from the air in apparently endless succession. I shall describe the trick in its simplest form, since every performer will modify or elaborate it according to his own ideas.

To begin with you have about a half dozen half dollars palmed in your left hand, or better, clipped at the roots of the fingers. Hold your wand in the same hand so disguising the fact that you have anything else there. In the right hand you have one half dollar palmed. You assert that there is any amount of money in the air and you propose to show how it can be collected. Talk about the constant friction on the numberless coins in circulation and so on. Borrow a hat, a stiff hat if possible. Receive it with your right hand, then putting the wand under your right arm, take the hat by the brim with your left hand in such a manner as to let the coins lie flat against the inside.

Turn to your platform or table and toss the wand towards it. As your right hand is uplifted in the act of throwing raise it rather high, back of the hand to the spectators and let the palmed coin slip into your sleeve. Face your audience and pretending to see a coin in the air, make a grab and close your hand. Opening it you are disappointed to find nothing there. Drop your hand to your side letting the coin fall into your palm from the sleeve.

Again make a catching motion, this time producing the palmed coin at your finger tips. Show it with elation, kiss it and drop it in the hat, or so it appears to the onlookers. Really at the moment that you place your hand in the hat palm the coin and drop one coin from under your left fingers. The two movements must synchronize and to insure this you have, just previously, pushed the lowest coin of the pile under your left fingers forward a little so that it can be easily released.

Continue in the same way, varying the places at which you find the coins, taking one from a lady's handkerchief, another from someone's coat collar, from a boy's nose and so on, creating as much fun as you can and always letting it be seen that the coins are real money.

When you have exhausted the supply in the left hand, drop the last coin unmistakably into the hat. You may then dip your right hand into the hat, gather up the coins and let them fall back in a stream. Repeat this, but in dropping the coins, retain five or six in your hand. Then apparently brush these off the top of a gentleman's head, or pretending to squeeze his nose, drop them in a shower into the hat.

An excellent finish to this form of the trick is to have a pile of twenty-five or thirty palming coins tied in a pile with thread, secreted in a handy pocket. As you turn to your table, jingling the coins in the hat, palm the pile in the left hand. Turning to face your audience again take the hat in your left hand and load the pile into it. Shake the hat about vigorously breaking the thread and after a few moments pour out a glittering stream of coins into a glass bowl on the table.

Seeing that the spectators have already satisfied themselves that the coins you caught amongst them were genuine coins, they will naturally conclude that all those you now pour out are also real money.

It is advisable to have a small saucer available and put it in the crown of the hat directly after you borrow it. The resulting chink when you drop a coin will add greatly to the effect.

The trick being a repetition of the same effect it should not be drawn out too long and you shoud try to persuade yourself each time you pretend to catch a coin that you really see it before you take it. I wish the reader could have seen Charles Bertram present the trick. He acted so convincingly throughout its performance that the spectators were persuaded that they too saw the coins in the air before he caught them. At least so they told me afterwards. Bertram used no manipulative moves whatever but he did catch the coins.

THE MISER'S DREAM. STAGE PRESENTATION

For stage presentation there is this difference, the artist must not leave the stage. He must remain near its center throughout. However, being some distance from the spectators, he is not restricted to the use of real money, and the regular palming coins in general use by coin manipulators are a real help, being thinner and more sharply milled than regular coins.

1. THE RECEPTACLE

The use of a top hat to hold the coins has been relegated by the decrees of fashion to the limbo of forgotten things. This is a great advantage in one way since the increased volume of sound, caused by the striking of the coins against metal or glass, enhances the effect to a marked degree. The receptacle most favored at the present time is a champagne bucket which has been faked to deliver several loads of coins as they are required by the manipulator. Various patterns of these buckets can be obtained at the magic stores and they serve the purpose very well. If you decide to use one, when setting your stage, put a champagne bottle not necessarily a full one, in it. Later, you remove the bottle and use the bucket to receive the coins as if on the spur of the moment.

Many performers use a plain metal or glass bowl, with a view to avoiding all possible suspicion of preparation. Such a bowl may be disguised as a flower pot by placing a bouquet of feather flowers in it. No faking is required, the metal or glass being unprepared. A

child's sand bucket of suitable size and painted a dull red will serve the purpose admirably.

I strongly recommend, however, the use of a glass bowl. This should be about five inches in height, four and a half inches in diameter at the top, and three inches at the bottom. You have two holes bored on opposite sides of the rim and insert a brass handle, to stand about four inches above the mouth. The bowl may be of clear glass, but there is an advantage in having it colored since a load can then be obtained from the back of it, as will be explained later.

In what is probably the most artistic form of the trick no bucket of any kind is used, the coins being thrown direct from either hand into a glass bowl, which remains on the table throughout. A special section will be devoted to this presentation later.

THE LOADS OF COINS

There are various forms of holders which carry a load of coins, and from which you can release the coins one by one, but these are only suitable for the form of the trick in which a hat is used and cannot be recommended for stage use. The following suggestions will aid the student in arranging loads to suit himself.

In your lower left vest pocket about twenty palming coins, half dollar size, may be placed. This pocket should be sewn about half way down, making it just deep enough to conceal the coins, but shallow enough to enable you to take them out easily.

A pile of fifteen, tied with a weak thread, you put in a small special pocket made just inside the bottom of the opening of your left trouser pocket. By inserting your thumb you can hook them out imperceptibly under cover of a slight turn to the left.

There are several kinds of fakes made to drop coins one by one and you will probably find that one of these fixed under your vest will be of real assistance. The coins, of course, must be obtained under cover of some natural movement and the temptation of using the fake too often must be carefully fought against.

A pile of about ten or more dollar size palming coins can be carried in a clip under the edge of your right vest, or if you prefer it, tie the coins with a weak thread and place them in your coat pocket on the right hand side.

A very useful way to carry a small load of coins in any required position is to use a safety pin. For example you fix a large black safety pin in the cuff of your left trouser leg towards the back and then push some ten or twelve coins in the bend of the pin. They will be quite secure and yet easily obtainable. Other smaller loads may be fixed in this way at the edge of the coat on both sides.

The best method for arranging large loads of coins is this: Take about fifty coins, pile them and then bore a hole through the middle,

perforating each coin in its center. The holes must be large enough for the passage of a fine wire Thread twenty-five on a piece of wire and bend the end under the lowest coin as shown in Fig. 105. The end projecting from the top coin you make into a loop, large enough to encircle your thumb easily. The wire must be stout enough to support the coins by its bent end and yet pliable enough to enable you to free them without effort. Two loads thus prepared can be carried in the front of your dress vest, one on each side, the wire loops being bent forward and projecting towards the front. They must be blackened, Fig. 105.

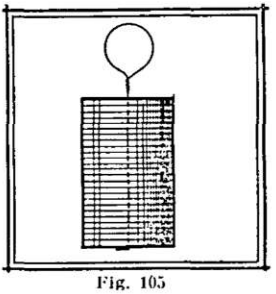

Fig. 105

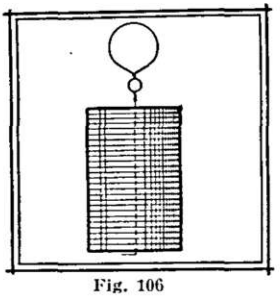

Fig. 106

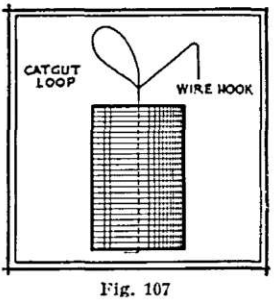

Fig. 107

By slightly altering the arrangement of the wire several loads can be hung on small headless nails at the back of your table, Fig. 106, the small loop being slipped over the nail and the large loop projecting above the rear edge of the table.

If you use a metal pail, or one of colored glass you make the top end of the wire into a hook instead of a loop, and to this hook attach a catgut loop, Fig. 107, which will project above the rim of the bowl when you hang the load on its back by the hook.

One coin can be fixed in the arch of your shoe, just in front of the heel, with a pellet of wax. It will be out of sight and quite secure until you wish to produce it.

THE SETTING OF THE ACT

On the stage you have a small table, but this must not be the usual magician's table with its square top, black art cover and gold fringe bordering. It should be just an ordinary piece of furniture, the more elegant it is the better, but there must be nothing about it to suggest special preparation. On the table you stand the bowl with its feather bouquet, a candle-stick with candle, a box or book of matches, a glass, and a small plate or glass dish. On the back of the bowl you have a large load of coins, hanging from its rim by the hook, and at the back of the table another large load suspended on a headless nail. The loops of both these loads should stand up edgewise to the front. They will be invisible at a short distance. In the book of matches, behind the matches you have secreted a coin, or, if you use safety matches you have attached a coin to the bottom of the box with a pelet of wax. The different loads to be obtained from your person you have arranged to your own choice. Two chairs, one on each side of the table, may be used to advantage. Other large loads may be hung at the backs of their top rails.

THE FIRST COIN TO BE CAUGHT

First Method

To begin, show your hands empty breaking the rule about not giving your audience advance information of what you are about to do, but in this case it is necessary for the effect. Pick up the matches, secretly obtaining the coin in your right hand, and light the candle. Remove the bouquet, taking it up with both hands and securing the load of coins with your left thumb from the back of the bowl. Take the bouquet in your right hand and lift the bowl with your left, fingers inside it covering the load, and pressing the coins firmly against the side. Toss the bouquet on to a chair. Turn the mouth of the bowl towards the audience showing it empty, then turn the bottom to them and strike it several times with your knuckles. As you do this you squeeze the pile of coins and force the bent end of the wire down straight so that you will be able to push the coins free one by one as required.

Point to the candle and produce the first coin from its flame. Pretend it is hot and drop it in the bowl. It is well to note here an important point. When you really let the coin drop, make exactly the same moves as when you pretend to do so. Don't let the first one drop from a height and then later have to place your hand in the bowl as you make a pretence of letting the coin fall.

Take the coin out again, look at the date, call any date, and drop it in the bowl again, really palming it. The Front Edge Palm, Fig. 94, is the best to use here. It is a rapid move and leaves the coin so that it can be picked up for reproduction with ease. You are then able to carry on with this coin until the load in your left hand is exhausted.

A very effective method for producing the first coin is to have a small disc of flash paper on your table. Pick this up and show it. Let the palmed coin slide behind the disc, which you then flash off at the candle flame, leaving the coin in sight.

Second Method

You come forward with the glass bowl, holding it by the handle in your left hand in which you have concealed a pile of eight coins, the back of the hand being to the front. Show your right hand empty, then take the handle of the bucket with that hand, at the same time gripping the coins by the Front Thumb Palm, Fig. 88. Show your left hand empty and again take the handle of the bucket from the right hand. Proceed at once to catch the coins, one by one, dropping them unmistakeably into the bucket.

The only difficult part of this fine opening method is in getting the coins into position in your right hand as you take the bucket from your left. If you hold the pile at the tips of the left thumb and first two fingers of the left hand to begin with, a few trials will show that you can grip the coins in the correct position in the fork of the

right thumb by passing that thumb downwards into the left hand behind the coins. The action of grasping the handle with the right thumb and fingers will then secure the coins in the required position.

Third Method

You have one coin palmed in your right hand at the roots of your middle fingers and you come forward with the pail in the same hand. Facing the audience show the pail, lifting the bottom with the left hand and showing it empty and unprepared. Then show both hands, palms to the front. By bending the first joints of your middle fingers in holding the handle of the bucket, you can show your right palm freely. Take the bucket in your left hand, turn right side to the front and proceed to catch the coin high up in the air. At the moment that the coin comes into view your left hand will be brought naturally to the edge of your coat and instantly obtains the load of twelve coins from the large safety-pin fixed there in the manner already suggested. The handle of the bucket will not interfere with the action in any way.

Drop the coin into the bucket, take it out again under pretence of overhearing a remark that it isn't genuine, then apparently drop it back again, palming it and dropping a coin from the left hand. It is somewhat harder to drop the coins when holding the handle of the bucket. To do it cleanly you must push the coin off the pile with your left thumb at the very moment that your right hand passes in front of it as if to drop the coin just caught.

Fourth Method

The champagne bucket. A detailed explanation of the use of this faked pail is not necessary. The loads are delivered into the hands automatically and you can arrange their number and sequence to suit yourself. The only advantage it offers is to make the work easier, enabling the performer to concentrate on the dramatic presentation of the trick, and this is a great help to any one who performs only occasionally.

REPEATED CATCHES

After catching the first coin you must vary the places at which you find the coins as much as possible. For instance having taken the first coin from the candle flame, you may catch the next high in the air, then take one from your left knee, from your left elbow, from the toe of your shoe, and so on. These catches you make with your right side to the front and the back of your hand is towards the audience as you pretend to drop the coins in the bowl.

Turn next to your right, reversing the coin to the back of the fingers and then catch it at the finger tips, palm of the hand to the front. When you dip your hand into the bowl to drop the coin, back palm it and bring the hand out with its palm facing the audience. Continue the same moves for several catches.

From this point use should be made of all the sleights explained under the heading Advanced Manipulative Sleights. A few examples of the best moves to use for some of the catches will serve as a guide to the student.

Coin from the air. Coin is palmed edgewise, lifted by the tips of the middle fingers as the hand is raised and then clipped by the very edge between thumb and forefinger, Figs. 94 and 95.

From back of knee. Press the coin against the cloth, pulling out a fold in front of it with the thumb, push the coin upward into view with the tip of the middle finger as if pulling the coin through the fabric.

Blowing coin from mouth. Hold coin between tips of second and third fingers, edge palm it in raising hand to mouth. Puff cheek out, then press finger tips on it and blow it towards bowl.

From bottom of shoe. Coin clipped flat between first joints of first and little fingers and pushed forward by thumb as hand is put against outside of the arch of the shoe. By having a coin fixed in that position with a pellet of wax, as suggested already, you repeat this production with fine effect. The first coin being really dropped into the bowl, the hand shown empty and the hidden coin pulled from its hiding place in exactly the same manner as the first.

Tossing in the air. Palm the coin by the Front Thumb Palm under cover of the upward movement of the hand, palm to the front. Hold the hat out to catch the falling coin. After a moment or two turn your head away as if disappointed in your attempt. To your evident surprise a coin is heard to drop in the bowl. Act this naturally, if you can, without exaggerating it.

All the familiar moves, passing a coin through the bottom of the hat, or the side, passing a coin through your knees into the bowl on the other side, tossing a coin up, catching it in the bowl and apparently catching it as it falls right through the bowl, etc., may be used but exercise your ingenuity in devising some moves of your own if you can.

SECURING THE SECOND LOAD IN LEFT HAND

When all the coins but one have been dropped from your left hand, you really throw the coin from your right hand into the bowl. Take the bowl in your right hand, turning its mouth towards the audience, showing the coins inside, and palm the coin in your left hand. Glance down at your left foot and point to the cuff with the left forefinger. Lean over and reach down to the cuff with your left hand, letting the palmed coin slide to the first joints of the fingers and thrust them into the cuff. Grip the coin between the tips of the thumb and forefinger and, at the same moment, seize the load secreted there with the other three fingers closing them on the palm of your left hand.

Bring the hand up showing the coin and drop it into the bowl, at once taking it again in your left hand, pressing the coins against the inside of the bowl as before. With this fresh supply continue

your catches. When this lot of coins is used up you will have a fairly large quantity of coins in the bowl and instead of getting another load with your left hand, whenever you apparently drop a coin in simply strike your right wrist smartly on the rim and the resulting jingle will simulate the dropping of a coin. This is better than simply shaking the bowl with the left hand as is so often done and which is rather too obvious a maneuver.

In whatever positions you carry your loads you must arrange your actions so that you can secure them under cover of a natural movement of strong misdirection. Getting the load from under the trouser cuff, as above, is an example of the cover of a natural movement; an example of misdirection follows. Exhibit a coin you have just caught, in your right hand, turn your left side to the front and toss the coin high in the air. As it falls thrust out the bowl to catch it. At the very moment that it drops in, clashing on top of the other coins, with your right hand obtain the load of dollar coins from the edge of your coat on the right side, clipping them at the roots of your middle fingers. Turn to the right again and catch these in quick succession, pushing them up into view with your thumb.

A very good effect can be secured by the use of the special hollow coin with the gold piece inside. This must be carried in a small clip with the opening upwards. At some time when you have actually thrown the coin from your right hand into the bowl, you secretly get the faked coin and produce it. Then with pretended disgust show it between forefinger and thumb, forefinger on top, covering the opening in the rim, and you make it perfectly clear that you have not a thing in your hand, except the penny, by turning the hand round as you show the coin. Turn the coin down, letting the $5 piece drop into your fingers and toss the penny into the bowl. A moment later make another clutch in the air and triumphantly exhibit the gold.

FINISH

You must always bear in mind the fact that the trick is, after all, merely a repetition of the same effect, the catching of coins from the air, and it must not be overworked. Make your catches with a single coin as varied as possible and lead up to a climax, such as, for instance, the following: Having caught some forty or fifty coins, half dollars, dollars and gold pieces, put the bowl on the table, gather up handfuls of the coins and let them stream back into the bowl several times, taking care to let some of them drop on the table behind the bowl. In picking these up you insert your thumb in the wire loop of the big load at the back of your table and lift it off, keeping the back of your hand to the front. Drop the coins just picked up into the bowl, give a little bow to the audience as if you were all through. In response to the applause bring your hands together, shaking hands with yourself, a la Chinois, rub them, freeing the wire from the coins and let them drop in a stream into the bowl. Or, you may drop them from one hand securing a second large load under cover of this surprising production, and then repeating it with the other hand.

One of the younger generation of American magicians, Roberta of Philadelphia, has made a brilliant success with coin manipulation

in her act "Artistic Magic". She concludes her "Scotchman's Dream" by catching handfuls of coins in both hands and dropping them one by one onto a coin ladder down which they jingle their way into a glass bowl with tremendous effect.

WITH GLASS BOWL ON TABLE ONLY

This version is undoubtedly the most artistic since there appears to be no possible cover for the production of the coins. The effect is that the performer catches coins singly, or in batches, with either hand and throws them directly into a glass bowl on his table. At all times the palms of the hands are shown to be empty, yet the production continues.

The main secret is the mastery of the method of clipping coins at the base of the two middle fingers, Fig. 92. The sleight is so important that I give two further illustrations of it. In the first the hand is shown as when a coin has just been caught. In the second the bending of the two middle fingers has been exaggerated to show clearly just how the coins are held. They are pushed forward one by one with the thumb against the tip of the forefinger, shown with the palm of the hand towards the front and then tossed directly into the bowl. The whole must be done with equal facility with either hand.

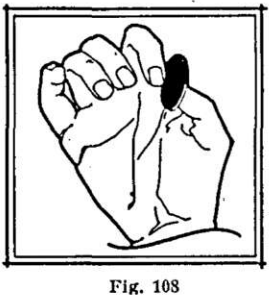

Fig. 108

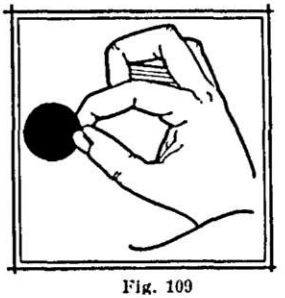

Fig. 109

This method of production is varied by the Front Thumb Palm, Fig. 88. Mastery of these two sleights will enable the performer to stage a bewildering and up-to-date version of the Dream. You must fix loads of not more than eight coins each with black safety-pins at the inside of the lower edge of the coat on each side, the load in the trouser cuff can also be made use of. Some performers arrange small special pockets on the outside of the right hand side of the vest from which the loads are obtained under cover of catching a coin from the back palm with the right hand high up. The single coin for the first catch may be obtained from the bottom of the bowl as you take it up to show it, a dab of wax holding the coin in position until you require it.

Catch the first coin with the bowl to your left and a little behind you. As you toss it into the bowl secure a load from under the edge of your coat with your left hand. Move a couple of paces to your left bringing the bowl on your right hand side. With the left

hand catch a coin, turn right to drop it in and get a load with your right hand. With both hands loaded you continue your catches according to your own fancy, varying the points from which you take them as much as you can. If you keep a careful eye to the angles of the audience's vision you will be surprised how much of your hands can be exposed to them without arousing any suspicion as to the real hiding place of the coins.

To secure the big load of coins from the top of your dress vest pick up the bowl in your left hand, fingers inside, thumb at the back. Hold it close to you and gather up a handful of coins with your right hand, letting them fall back in a stream. Do this several times and you will have ample cover for inserting your left thumb in the loop. Then raise the bowl a little, at the same time drawing in your stomach to allow for an easy passage for the load. Take the bowl in your right hand and put it on your table. Standing behind the table you bring your hands together, rub them, so freeing the coins, and let them fall into the bowl one by one, making the supply seem to be endless.

A brilliant finish may be obtained by gathering up the coins, there should be some forty or fifty of them, and executing the Advanced Flourish No. 3, page 48. A few trials will show that this is by no means as difficult as it appears to be.

A novel form of bowl for use in this version is shown in Fig. 110. The bowl is of clear glass enclosed by a metal framework. A black silk thread is fastened to one of the arms at A and is then passed through the second arm at B, and a coin C, is tied to its free end. The length of the thread is so adjusted that the coin will lie flat on the bottom of the bowl but when your hand strikes against that portion of the silk between A and B, the coin will be made to jump a little and jingle against the other. At the start the coin is stuck to the circular part of arm B by a tiny pellet of wax, just enough to hold it. After having really dropped some coins into the bowl you detach this coin and let it fall as you make a motion of dropping another in. From that time you have merely to let your hand strike the thread A . . . B to obtain the effect of having dropped a coin.

A BRILLIANT MANIPULATION

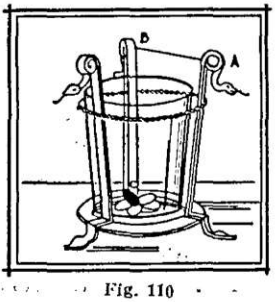

Fig. 110

In using the Front Thumb Palm method for producing coins a very astonishing effect may be obtained by catching several coins with "slow motion" action.

After exhausting the load in your right hand you make a catch with your left and, under cover of that, obtain a small load of four or five coins from your right pocket, or clip under the lower edge of your coat, and grip them by the Front Thumb Palm.

Hold your right hand, palm to the front

as in Fig. 89, the arm extended to the right. Bring your arm round with a slow sweep to the left at the same time bending the first and second fingers inward till their tips touch the tip of the thumb, keeping the third and fourth fingers extended. Produce the first coin at the very end of the sweep to the left. Slowly swing the arm back to the right holding this coin by its tips of thumb and forefinger and so hiding the coins in the crotch of the thumb as the hand passes in front of the spectators. Drop this coin into the bowl and repeat the same moves for the production of the remaining coins.

This is one case in which the rule of not repeating the same trick can safely be broken. Smoothly done with a continuous slow sweep of the arm the production of coin after coin is one of most mysterious effects possible in the whole range of coin magic.

MANIPULATIONS AND ADVANCED FLOURISHES

I. With Four Coins

Before beginning the following moves take your pocket handkerchief, lightly wipe your hands and then replace it in your right hand coat pocket, leaving its mouth well opened.

From the bowl of coins, resting on your table to your right, take up a coin in your right hand, ring it a couple of times on a plate, then holding it by the Production Clip, Fig. 78. toss it in the air, really back palming it, Fig. 80. As you drop your hand to take a second coin from the bowl you make the reverse movement bringing the back of your hand into view and you simply drop the palmed coin as you jingle the rest in picking up a second coin.

This one you may vanish by the Back Finger Clip, Fig. 83, transferring it to the Front Edge Palm, Fig. 94, as you turn your hand. Drop this one as you pick up a third which you vanish by means of the Front Thumb Palm.

The fourth coin you manipulate by using the Front Edge Palm, Fig. 88, then proceed to show both hands empty by the acquitment explained on p. 67, Figs. 96 to 99. Leave the coin in your right hand and reaching down past your open right hand pocket with a slight backward move of the hand throw the coin back against your coat so that it strikes just above the mouth of the pocket and drops in. The coin is completely covered by the hand and wrist. Continue the motion of your hand downwards without the slightest hesitation and pretend to pinch the coin from the lower edge of your coat. Hold the tips of your thumb and fingers exactly as if you held a coin between them and put them against the palm of your left hand. Close your left fingers on this imaginary coin which you then crumple

away with the greatest of ease and show both hands empty. Well acted this vanish is surprisingly good.

It should be understood that the moves given here are by way of suggestion only. You should arrange the sequence with the sleights you are most proficient in, in other words those that you like most, but each coin should be vanished by a different sleight.

II. With Four Coins

Take four coins from your bowl and place them between the thumb and forefinger of your left hand, Fig. 110.

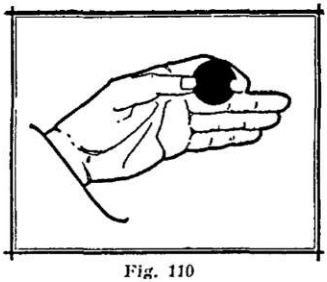

Fig. 110

Fig. 111

Remove one coin with right hand, show it, then place it against the lower part of your left palm and close the three fingers on it, Fig. 111. That is what you appear to do, in reality you carry it away as in the palm shown on pages 66 and 67 and edge palm it in your right palm, your right forefinger being stretched out, pointing at the closed three fingers of your left hand. Turn your left hand over and tap its back with your right forefinger, turn it again, open the three fingers and show that the coin has gone.

Take a second coin from the left hand. Show it and apparently toss it into the air, really as the hand drops to make the throw, slide the coin edgewise over the one already in the right palm and retain it there. This is a very rapid palm and with a little care there is no danger of making the least sound as the edges of the coins meet.

Repeat the same movements with the third coin, but with the last, repeat the palm used for the first vanish. Open your left hand, showing it empty, point to the palm with your right forefinger, and, with a half turn to the right, execute the Change Over, Fig. 101, leaving the four coins in your left hand.

Point to the cuff of your right trouser leg, bend down, at the same time lifting your foot, grip the cuff with your left hand, thumb and forefinger outside, the other three fingers with the coins inside the leg of your trouser. Grip the coins with your thumb and forefinger from the outside and at once extend the three fingers outside the cuff. Put your right hand down and let the coins drop into it as you shake the cloth.

Jingle the coins, conveying the impression to the audience that it would be impossible to manipulate without noise. Work them

into position for the French Drop, Fig. 110, and pretend to take the coins with your right hand. Strike your right hand down on your head, open the hand and bring it down to a position about six inches below your nose. Bring your left hand up and pretend to tweak your nose, at the same moment letting the coins fall into your right hand.

Now spread the coins fanwise, and, standing right side to the front, place them against the palm of your left hand as in Fig. 112.

Fig. 112

Close your fingers round the coins and the moment they are hidden, back palm them with your right fingers. Raise your left hand puffed out as if the coins were there and drop your right hand quietly to your side, reversing the coins to the inside of the hand as you do so.

Open your left hand as you take a slight tossing movement, the coins have gone. Produce them in a pile as one coin from behind your right knee. Suddenly spread the coins out fanwise as widely as possible at the very tips of the fingers. Drop them into the bowl one by one.

III. With Five Coins

Take five coins from your bowl and hold them at the finger tips of your left hand, spread fanwise. Show them first with the palm to the front, then turn to your left and show the back of the hand.

With your right hand take the first coin by the Production Clip, Fig. 78, then vanish it with a toss of the hand by the Back Palm, Fig. 79.

Bring your left hand up to your right and take the second coin with the tips of right thumb and forefinger. Back palm this on top of the first coin. Care must be taken to let it slide on the first without a sound.

In exactly the same way you make the third and fourth coins disappear, leaving you with four coins back palmed in your right hand and one in sight in your left hand. Take this last coin with the tips of your right thumb and forefinger, at the same time extend your left middle and third fingers and pull the four coins back into your left hand, gripping them at the roots of those fingers as in Fig. 118. The move can be done instantly and is covered by the back of your left hand.

Vanish the fifth and last coin by the Back Finger Clip, Fig. 83, separate the third and fourth fingers momentarily, then put your

third finger over the top of the coin and, turning to your left, under cover of the swing of your arm bend the fingers in and palm the coin edgewise, immediately extending the fingers, Fig. 95. Meantime hold your left hand so that the audience can see its empty palm, the bent middle fingers concealing the four coins.

Turn again to the right and as you swing your arm round pick up the coin with middle fingers and transfer it to the Back Finger Clip, Fig. 83. From that position you apparently catch it from the air.

The bowl of coins should be on your left and you pass the coin to your left hand, really back palming it and with your left thumb push up the top coin of the four finger palmed coins in that hand and toss it into the bowl.

Again you manipulate the coin in your right hand, arranging the passes to suit yourself, but do not fail to use the Back Thumb Palm, Fig. 86, from which position you let it slide into your hand in making a second catch.

The fourth coin you may vanish by the Toss, Fig. 102, and pretend to catch it in your left hand as it falls, showing then the last of the four finger palmed coins.

This last coin makes its appearance in the air since you throw it from the back of your fingers with an upward jerk of your hand and you catch it at the top of its flight.

This series of moves makes a brilliant combination. Those of your audience who know a little about the art will give you credit for manipulating five coins at the same time with one hand, while layman will find the whole routine a mystery.

IV. With Five Coins

On your table, or stand, in addition to the large bowl of coins, you have a candle-stick and candle, a small glass, a book of matches and a small plate. In a clip or black safety-pin under the lower edge of your coat on the left side you have four half dollars. In the book of matches you have one half dollar at the back of the matches.

Calling attention to the candle, you pick up the matches, tear off a match, at the same time letting the coin slide out into your hand and palm it. Strike the match and light the candle. In doing this you have your right side to the front and you get the four coins from the clip with your left hand and hold at the roots of your two middle fingers, Fig. 92.

Take the candle-stick in your left hand, holding it so that the empty left palm is visible to the spectators. Produce the single coin from the flame of the candle with your right hand. The best way to do this is to have the coin palmed as in Fig. 81, then actually nip the flame with the tips of your thumb and forefinger, instantly drawing your hand back an inch or so and push the coin forward into the flame with your thumb.

Place the candle-stick down and take the coin just produced between the thumb and fingers of the left hand as for the French

Drop, but holding the coin vertically instead of horizontally. Display the coin, turning both hands in various directions to show them empty, the bent middle fingers allow you to show the left palm freely.

With your right hand take the coin, gripping it by the edges, first two fingers above and thumb below, and carry it away downwards, seizing the four hidden coins in the movement. Take care to slide the coin over the face of the outermost of the four so that there will be no noise. You now stand facing the front and you hold the four coins piled together vertically so that the face only of the first coin is visible from the front and you appear to hold one coin only, Fig. 113.

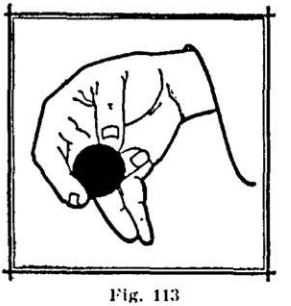

Fig. 113

You proceed to multiply the coin after the style of the billiard ball trick. To do this you bend the middle finger inwards and press its side against the rear coin at its inner edge. Raise the finger and carry the coin to position in Fig. 114. Continue the rolling movement with the third and little fingers, the coin finally occupying the space between them, Figs. 115 and 116.

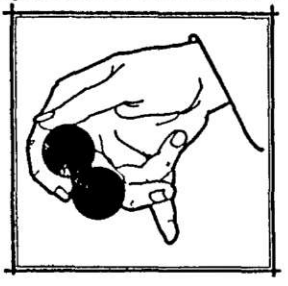

Fig. 114

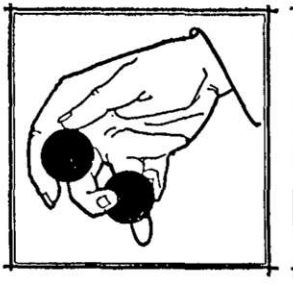

Fig. 115

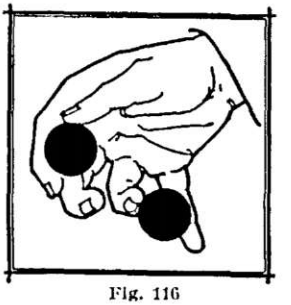

Fig. 116

In the same way roll the next coin from the rear of the pile over the first and second fingers to the space between the second and third, and another coin to the space between the first and second fingers. The final result will then be as in Fig. 117, one coin being held between each of the fingers and two coins remaining between the thumb and the forefinger.

Holding your hand over the plate on your table, drop the coin from between your first and second fingers onto it and instantly roll the rear coin of the two between your thumb and forefinger into the position just vacated.

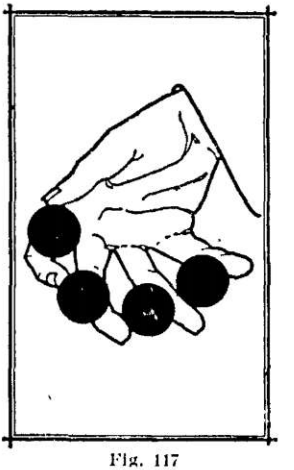

Fig. 117

Next drop the coins one by one onto the plate, beginning with the lowest. The resulting jingle will impress the spectators with their solidity and the apparent impossibility of manipulating so many coins without making a sound. In all such moves as these with coins one or more should occasionally be dropped on a plate or glass dish, a point that is too often overlooked.

Take the five coins again in your right hand and place them at the tips of the left thumb and fingers, spread fanwise, the back of your left hand to the front, as you stand with your left side to the audience. Remove the first coin of the fan with your right hand and vanish it by the Back Finger Clip, Fig. 83. Bring your left hand over to the right, take the second coin with your right thumb and forefinger and, at the same moment, grip the back palmed coin with your left second and third fingers, Figs. 118 and 119, will explain the operation clearly. Move your right hand away, showing the coin it holds and follow that hand with your eyes intently, meantime as you drop your left hand edge palm the coin just stolen by your middle fingers.

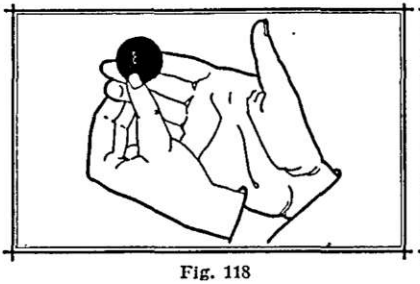

Fig. 118

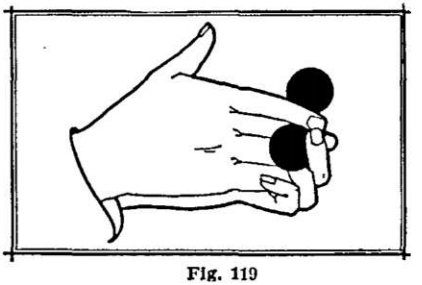

Fig. 119

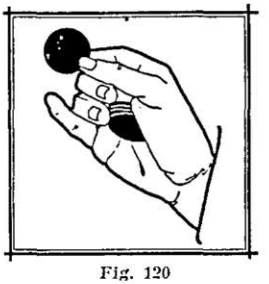

Fig. 120

Repeat the same moves until you arrive at the position in which you have three coins edge palmed in your left hand and one coin openly held in each hand. Raise your left hand, calling attention to the coin held there, let that hand drop and, as it does so, slide the coin on those already palmed and at once replace the thumb and fingers in exactly the same position as when you held the coin between them. In the meantime you have raised your right hand and concentrated your attention on the coin it holds. You vanish it and a moment later you bring your right hand over to your right, seize the coin just vanished as you did the others and transfer it to

your left hand, while with your right you take the imaginary coin from your left thumb and forefinger. With this coin you make several of the routine moves, closing and opening the fingers and showing the back and front of your hand, then finally show your hand empty, slowly and unmistakably.

By means of the Change Over, Figs. 100 & 101, you show the left hand empty, transferring the coins to the right palm, from which you produce them by what is known as the Pick Up. You stand with your right side to the front, you bend your two middle fingers into the palm so that the tip of your third finger rests on the lower side of the bottom coin of the pile palmed edgewise, the forefinger extended and pointing to the left. Pull out the lowest coin and grip its edge with the tips of your middle fingers, move the hand sharply forward a few inches and at the same moment straighten out your middle fingers, bringing the coin to your finger tips and pushing it into view with the tip of your thumb.

The remaining coins are manipulated in the same manner, with this added effect. As each coin is brought up by the two middle fingers it is placed flat against the outside of the forefinger tip with distinct pressure, so that when you slip the forefinger out the coins come together with a loud chink. When all five have been produced spread them fanwise as widely as you can.

Now let them fall into your right hand, jingle them in your closed hand, then place four of them one by one between the fingers and thumb of your left hand, their faces flat towards the audience as in Fig. 117 and retain one coin in your right hand. Show this coin and vanish it by the Front Edge Palm, Fig. 94, standing with your right side to the front as you do so. Take the four remaining coins one by one, and in apparently tossing them into the air, vanish them on the first, sliding them over it so that they do not talk. Again you execute the Change Over, Fig. 100, leaving the pile in your left palm.

With the finger tips and thumb of your left hand pick up the small glass from your table, holding it by its rim as in Fig. 121, with the back of the hand to your audience. Fig. 122 shows this as seen by the performer.

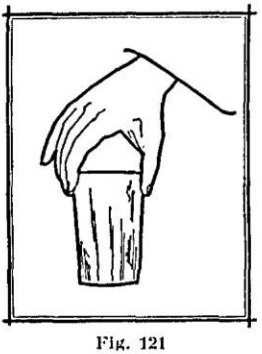

Fig. 121

Fig. 122

Pretend to catch a coin in your right hand and toss it into the air, a moment or two later push your left hand with the glass forward and let one coin drop from your palm into the glass. In my

own practice I have found that this rather difficult move is made easier by spreading the coins a little towards the wrist with the tip of the middle finger just before picking up the glass. The coin next the palm is allowed to drop first, the rest following one by one, the outside coin dropping last of all. Pour coins from the glass onto the plate with a loud clash.

Finally take all five coins from your left hand with your right, imitating the motions of the French Drop, but really taking them. Jingle them in your hand and replace them in position in your left. Execute the French Drop, then take the glass in the tips of left thumb and forefinger and pass that hand below the table. Hold your right hand, puffed out as if holding the coins, above the table. Make a throwing motion with your right hand downwards and open it. At the same time turn the glass in your left hand so that the coins will crash into it when you release them from your finger grip. Bring the glass up, jingle the coins in it and pour them into the bowl.

The student must remember that the sequence of moves given above is not to be regarded as a rigid formula, but rather as an example from which he can arrange a routine to suit his own ideas. Great care must always be taken to have the effects follow one another smoothly and without any awkward or unnatural gestures or movements. The routine, given above will, however, afford the best possible practice for smooth presentation of the moves employed in it. When the reader can execute it perfectly he may claim to have mastered the Art of Coin Manipulation.

GAGS FOR MISER'S DREAM

If anyone begins to feel dishonest, will he please ask his neighbor to hold him down.

It's good to give credit where credit is due—it's better to collect the cash.

I came across a dollar dated 1936—someone forging ahead.

Every man has his price—every woman her figure.

Money is called dough because everyone kneads it.

It's quite good money—I made it myself this morning.

Money talks—there's a woman on one side of it.

Some think I do it one way, some another; both wrong. I do it the right way.

Extraordinary word money—M-O-N-E-Y—five letters, take two away and you have one left.

I knew a postman once who took money from two letters and left nothing.

I can pass money anywhere—if it's good.

I'll swallow this one. Extravagance. Eating money.

People have gone crazy trying to figure this out. It isn't necessary to be crazy to be a magician—but it helps.

There's another. No, it's only a penny. Who'd bother about pennies these New Deal days.

At my knee. They always hang around the old joint.

And another—might call that a kneesy effect.

They'll pass thru the pail, but a bank would have me arrested

Upon my soul, here's another (sole of shoe).

One from my sleeve—getting it on the cuff.

Nobody knows where they come from (take off spec. nose).

Like picking up money on the street without going out of doors.

I do it in the open—too many make money under cover.

A speculation—a gamble—coins gambolling in the air.

I always was a coin collector—they stick to my fingers.

I just reach for it—wish I had Rockefeller's reach.

Jewish money—it multiplies.

Looks like an income—the outcome is always the same.

Easier than passing the hat around.

It's a shame to take the money—so easy.

Like the wind—it blows away.

What bankers call a running account (coin from boy's nose).

Now don't sneeze till you get home.

Don't break the hat—it'll be handy when you're broke.

Not real money—but it goes as quickly.

My wife won't let me have her picture on these coins—she won't be thrown around by anyone.

Money the root of all evil—vanishes and leaves no trace.

Awfully simple—simply awful.

If dreams only came true—I wouldn't have to do this for a living. I could shine shoes or run for mayor.

Any seven year old child can do this—after 22 years' practice.

The closer you watch—the more you think.

Up my sleeve. Correct. Watch the next one.

Last town I played they said "Schrechlich". Italian for Great.

A lady's head on every coin. Money talks. Mine says Goodbye.

I haven't been doing this trick all my life—yet.

This is contagious—a catching trick.

These are mine. I get them honestly. Honesty is the last policy now.

The law never sleeps—except on its beat.

If everyone were honest we'd need no policemen. What a blow for Ireland.

He fiddles for a living—so do I—with coins (coin roll).

Makes me feel like a millionaire. If they were real I'd be one.

Married ? Of course. That's why I have to do this.

Mistakes will happen but that's the coin's fault. There's no eraser on the end of my pencil.

I drop one now and then to show they aren't tied together.

I did this trick before Harry Lauder ever thought of a farewell talk.

Money, money, money. The axis of the world.

It can't bring love, but it buys things a woman loves.

It makes honest men dishonest—but it buys comfort and content.

Some people have too much money—I know when to stop—when I've got all I can get.

This is my bank. First I make deposits—then I draw my interest (coin from bottom of receptacle).

Prices have gone so high, all the money is in the air.

Why bother about the New Deal when you can get money like this.

I could keep on for a week, but they don't pay me for overtime.

Money talks — but it seldom gives itself away.